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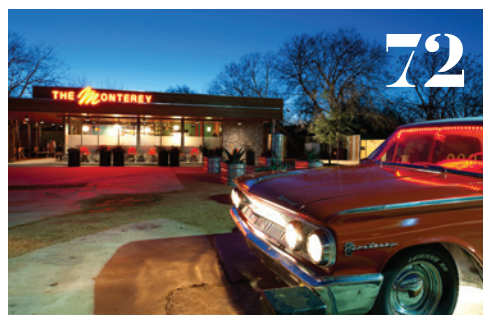
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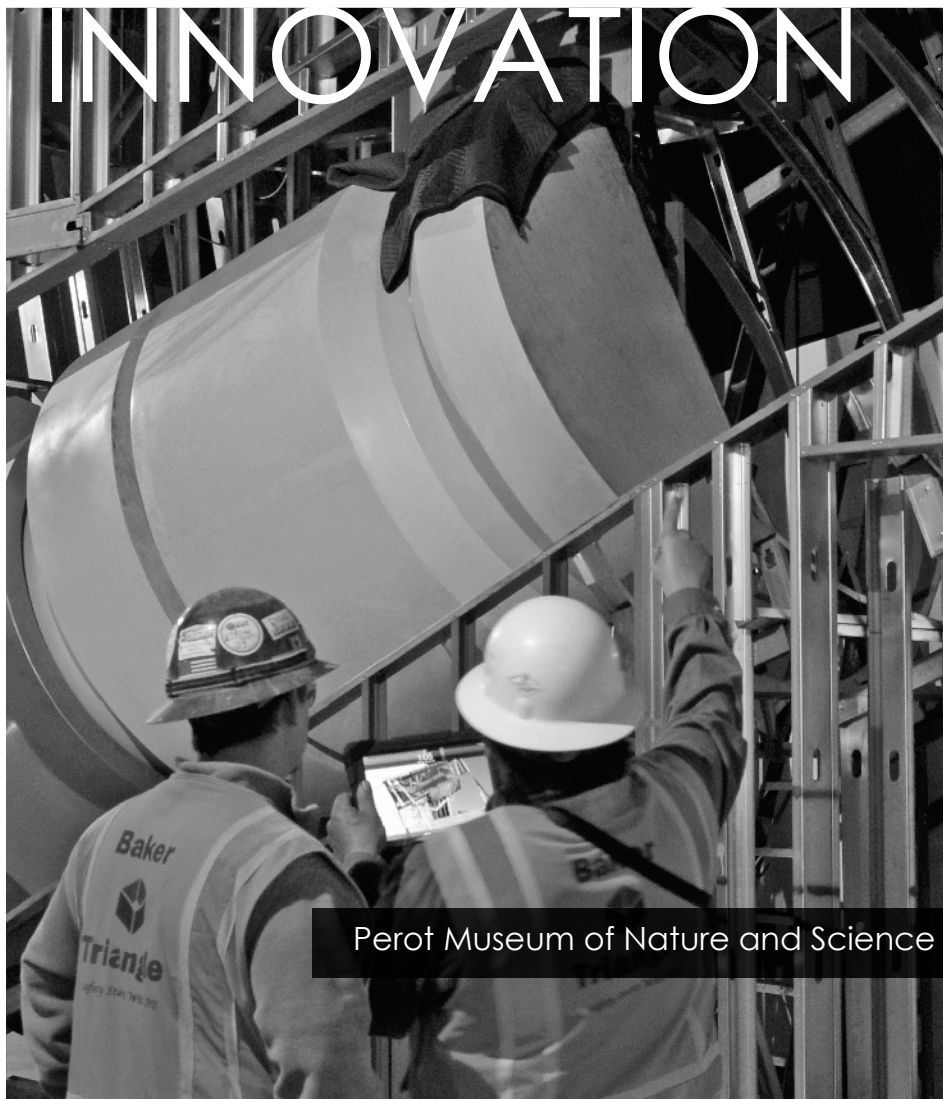


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Parting words. And phrases.

Farewell observations on the impact of architecture

by Larry Paul Fuller

“Shaping the built environment.” It’s a well-worn phrase for describing what architects are doing every day. As such, it says a lot, but there’s also more to say.


For example, what about the role of the built environment in shaping *people*? That’s a subject addressed by this magazine as part of the “richer form of design dialogue” we’ve aspired to in recent issues ... and that we aspire to in future editions. Part of what that means for our coverage of architecture is an obligation to go far beyond the glistening visual image — however seductive that might be — to consider also the building’s impact on its community and its users.

As an illuminating record of architecture in Texas, our content has been structured largely around articles about individual buildings. Done well, it’s an appropriate and very satisfying genre — our stock-in-trade. But this issue on “Redevelopment” is a refreshing departure from the norm in that it focuses on multi-building environments, with decidedly more emphasis on impact than on form. In Lubbock, the conversion of an old fire station into an art center sparks a series of similar projects that add up to a *bona fide* arts district and a welcome measure of downtown revitalization. In the much more monumental arts district of Dallas, the ongoing redevelopment is more social than architectural as food trucks invade the pristine setting, making it more viable for pedestrians. In Austin, the UT Student Activity Center (see March/April, 2012)

is discussed more in sociological — as opposed to architectural — terms as a catalyst for invigorating east campus life and for its documented impact on those who use it. Also in Dallas, our treatment of Old Parkland Hospital’s transformation into a corporate campus is more about the appeal of the campus itself rather than that of its individual components.

Over the course of four editions now, I’ve had the privilege of delving into Texas architecture — and pondering related design issues — as guest editor of this magazine. But I’m very pleased that, with the arrival of Catherine Gavin (see News, page 8), our search for a permanent new editor is now over. And I’m doubly pleased to be placing the reins in such capable hands.

On an even more personal note, I am grateful that as guest editor I have been *treated* like a guest — by affable colleagues, and in the traditions of collegiality I’ve always enjoyed among architects. And for all of you who commit your creative energies to shaping worthy environments — and who aspire in that way to shape better lives — another well-worn expression seems apt: “Keep up the good work.” ■



Create the right environment and the people will come. Here, in a previously deserted zone at the northern edge of downtown Lubbock, the sprawling campus of the Louise Hopkins Underwood Center for Art (LHUCA) has become a hub of activity that is injecting new life into the city around it.



PHOTO BY DENNY MINGUS

Contributors



Laura N. Bennett, AIA teaches architecture at Del Mar College and works as a principal with Lopez Salas Architects in Corpus Christi. She also spends her time raising a teenage daughter, writing, serving as her chapter's director and serving on the Texas Architects Publications Committee, and in volunteer community activities. In her spare time ... wait a minute, what spare time?! Read Bennett's profile of Bill Wilson, FAIA, on page 65.



Al York, AIA studied with pioneering educators known as "The Texas Rangers" at Cornell before settling in Texas to first teach and now practice. As a principal at McKinney York Architects in Austin, he works on projects across a wide range of scales. At home, his three main projects (boys 9, 10, and 12) grow bigger every day. See his review of the Balcones House in Austin on page 26.



David Sharratt is currently enrolled in the Masters of Architecture program at the University of Texas at Austin. Also an avid climber/adventurer, he has established major new climbs on mountains on many continents. From his travels, he has developed an ongoing fascination in the various ways that built environments both reflect and influence culture. Sharratt currently spends his spare time chasing his toddler, Miles. Read his contribution as a co-author of the article about the redevelopment of UT Austin's east campus on page 42.



Larry Speck, FAIA has been writing for *Texas Architect* since 1979, when Larry Paul Fuller was editor the first time. Since then, Speck has been spending his time as a faculty member in the School of Architecture at the University of Texas at Austin (dean 1992-2001), principal and designer at Page Southerland Page Architects, and active member of Texas Society of Architects (incoming president for 2013). Read his contribution as a co-author with David Sharratt and Samuel Wilson on page 42.



Samuel Wilson is a professor of Archaeology at the University of Texas at Austin. Among his interests are the social impact of information and built environments. Wilson served for almost a decade as chair of the Faculty Building Advisory Committee, where he had an opportunity to review the work of many architects from a client's perspective. He co-authored the article on UT Austin's east campus on page 42.



Michael Malone, AIA is busy planning (along with his Cochair Mark Wellen, AIA) the Second Annual Texas Architects Design Conference, Feb. 22-24, in Dallas. While still a work in progress, the conference will feature speakers Marion Weiss and Michael Manfredi of Weiss Manfredi Architects in New York. More details coming soon! See Malone's article about Old Parkland Hospital as a corporate campus in Dallas on page 48.



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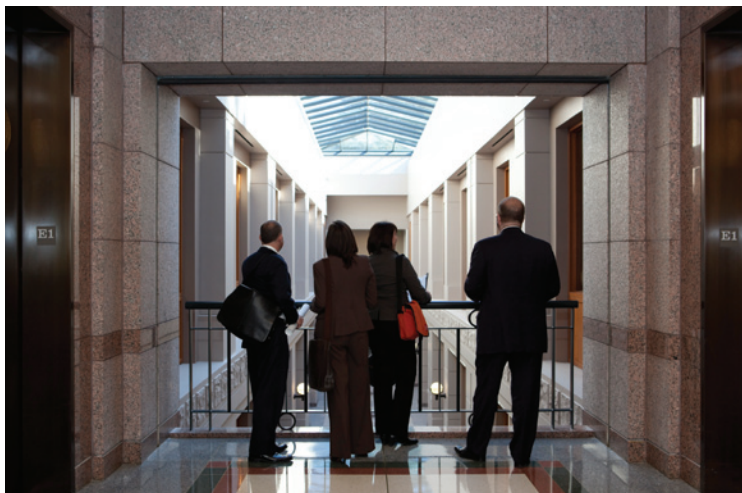
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Architects Encouraged to Participate in Advocates for Architecture Day

Texas Architects' second annual Advocates for Architecture Day (AAD) — considered to be the next “best chance” members have to market their profession and protect their practice — is scheduled for January 29.

“Advocacy is to politics as marketing is to practice,” said the Society’s Senior Advocate, David Lancaster. “If you don’t actively do it, your profession and your business suffer.

“If you’re going after a project, you want to know as much about your potential client as possible,” he continued. “If you want to convince a public official on the merits of your argument, it’s easier to sell a friend than a stranger. Remember the old saw, ‘Don’t wait until you’re thirsty to start digging a well.’”

Over 200 members assembled in Austin January 25, 2011, for the first Advocates Day, and Lancaster says that with the high turnover in legislators since 2009 (50% of the state Representatives will be serving in their first or second session), architects would benefit from having double that number in 2013.

Texas Architects enjoyed perhaps its most successful session ever in 2011. Virtually every

Advocacy is to politics as marketing is to practice. If you don’t actively do it, your profession and your business suffer.

item included on the ‘We Support’ priority list passed, and nothing on the ‘We Oppose’ list did. Among the programs passed were an “A/E Peace

Advocates for Architecture Day, set for January 29, occasions an opportunity for Texas architects to show up at the Capitol and meet with their legislators about issues of concern to the profession.

Accord” measure, High-Performance Building Standards, the consolidation of multiple codes dealing with Alternative Project Delivery into a single chapter of the Government Code, and a bill limiting overly broad indemnification clauses.

“Consider that this is one day in the life of an architect — maybe for only two or three 15-minute meetings — but it can pay a lifetime of dividends to share with legislators the value of design, and the importance of architects and architecture to the public.” ■

Design Conference Set for Dallas February 22-24

The Society’s Design Committee invites all Texas Architects members to attend the Second Annual Texas Architects Design Conference, scheduled to be held at the Dallas Center for Architecture (DCA) February 22-24. Cochairmen Mark Wellen, AIA, and Michael Malone, AIA, have been busy organizing the 2013 program to be a fitting successor to the 2012 inaugural conference, “Architecture in the Hinterlands,” held in Midland.

The conference will feature as keynote speakers architects Marion Weiss, FAIA, and Michael Manfredi, FAIA, of Weiss Manfredi Architects in New York. As the program expands in the weeks to come, arrangements are expected to be finalized with another prominent architect and architectural historian who will also be speaking.

As at the Midland conference, building tours — including a number of significant private residences — will be part of the activities. Hospitality events will be held in a number of landmark Dallas buildings and there will be plenty of time for conversation and socializing. Hotel arrangements are being finalized and rooms will be available for booking soon. ■

Catherine Gavin Appointed Editor of Texas Architect

Texas Architect has welcomed Catherine Gavin to Austin as editor of the magazine, effective with the January/February issue. She follows the four-issue guest editorship of Larry Paul Fuller, which commenced with the departure of previous editor Stephen Sharpe at the end of February after a tenure of almost 12 years.

Gavin had been a historic preservation consultant in New York City since 2004. Her projects include the rehabilitation and restoration of the New York Public Library, Carnegie Hall, and the United Nations Headquarters, as well as numerous residential and commercial developments in historic districts throughout the city.

An Austin native, she graduated from the University of Texas and was an editor at Holt, Rinehart and Winston for five years prior to pursuing a graduate degree in preservation at Columbia University. Much of her work focuses on the preservation of mid-twentieth century architecture. Her research on the sociopolitical importance of the national Cuban ice cream chain was featured in the 2006 Havana Biennial. She contributed to



Catherine Gavin, now residing in Austin after a move from New York, assumes the role of Texas Architect editor with the January/February edition.

the discussion of preservation theory and history in *The Preservation of Modern Architecture* and her piece entitled “The Neutra House Returns to Life” appeared in the 2009 Winter issue of *Cite*.

Gavin says she is excited about the opportunity to return to Austin and become an advocate for the architecture and design community in Texas. “As editor of the magazine I hope to further develop a dialogue about issues facing the field,” she says, “including topics such as development pressures, sustainability policies, and conservation practices.” Gavin says she is eager to hear from architects across the state about subjects that are relevant to their practices. ■

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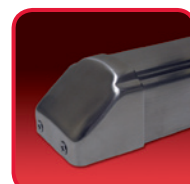
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Larry Speck, FAIA, former dean of the UT Austin School of Architecture and 2013 Texas Architects president, engages Dean Sarah Whiting of Rice during Architecture Center Houston's second Texas Student Biennial Exhibition September 7.

ArCH Hosts Deans' Roundtable

by Ardis Clinton, AIA

As the culmination of its second Texas Student Biennial Exhibition, Architecture Center Houston (ArCH) hosted a Deans' Roundtable Discussion September 7 featuring the deans or department heads of all eight accredited schools of architecture in Texas to discuss the state of architectural education. Texas Society of Architects President-elect and former UT Austin School of Architecture Dean Larry Speck, FAIA, moderated the discussion and opened with a national statistic that only 35% of architecture faculty are registered architects. In Texas, some 47% are registered. And of the eight panelists at this roundtable, only three are registered, thus raising the question, "What are the appropriate credentials to teach professional architecture?"

The group collectively argued that the statistic is misleading in that it does not account for those engaged in various aspects of the profession without registration nor who hold other professional degrees and therefore does not provide a direct correlation to competency as a teacher. Panelists observed that, unlike legal and medical degrees, architecture is offered as an undergraduate professional program and includes a diverse curriculum providing opportunities in other fields such as art, engineering, construction, and planning. The multifaceted nature of the architecture profession is part of what makes practice compelling, and many faculty choose to devote a career to these more specific areas rather than to a traditional practice.

Dean Sarah Whiting of Rice University argued further that the importance of broad licensure in the profession is brought into question by the common practice model in which individuals may work under a licensed architect without significant incentive to become registered. The panelists

concurred that the success of a faculty member cannot be gauged strictly by a collection of professional accomplishments. They maintained that faculty evaluation must also consider commitment to the academic institution, as well as qualities that relate to teaching, such as being engaged with students and energetic in their approach.

The panelists concurred that the success of a faculty member cannot be gauged strictly by a collection of professional accomplishments.

A student audience member prompted the next topic, "How can schools better bridge the gap to prepare students for entering practice?" The panelists' response focused on the reality that a constant resource of available internship positions is a challenge for the profession because of its susceptibility to fluctuations in the economy.

The final topic of discussion was the ability of architectural education to respond to the technology-minded next generation. All agreed that university policies and their adoption rate for new technology — as well as funding hurdles for higher education in general — heavily influence architecture programs, and do not always match technological trends in the profession. It was suggested that, given the challenges in keeping pace with technology, a more pertinent strategy may be to focus on meeting evolving client demands. Strategies such as creating a hybrid program of professional interface and distance learning are being considered to retool the typical studio toward the modern client.

Ardis Clinton, AIA, LEED AP BD+C, is an Associate with the Perkins+Will Houston office and a leader for its Higher Education studio.

Calendar

East Austin Studio Tour

Nov. 8-18

www.eastaustinstudiotour.com

The free self-guided tour celebrates east Austin's creative culture, with studios open for ten days to offer behind-the-scenes explorations of the work of hundreds of artists. This year's E.A.S.T. is the eleventh annual event.

DAF Lecture Series:

Michael Lehrer, FAIA

Nov. 29

dallasarchitectureforum.org

The Dallas Architecture Forum 2012-13 Lecture Series continues with Michael B. Lehrer, FAIA, of Lehrer Architects LA, Los Angeles, Calif. Lehrer founded his practice in 1985. His work ranges from the intimate to the monumental, carefully incorporating concepts of light and space within an environmentally responsible context. The firm's work encompasses a wide range of institutional, commercial, industrial, residential and urban design projects. The lecture will be held at The Magnolia Theatre, West Village.



Second Annual Design Conference

Feb. 22-24

www.texasarchitects.org

The Second Annual Texas Architects Design Conference, Feb. 22-24, in Dallas features speakers Marion Weiss and Michael Manfredi of Weiss Manfredi Architects in New York. The three-day event includes tours with access to private homes, offices, and several recently-completed high-profile projects in Dallas. Attendance is limited, so register now to reserve a spot. See article on page 8 for details. ■

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Second Annual
Advocates for Architecture Day



Thomas McConnell Photography

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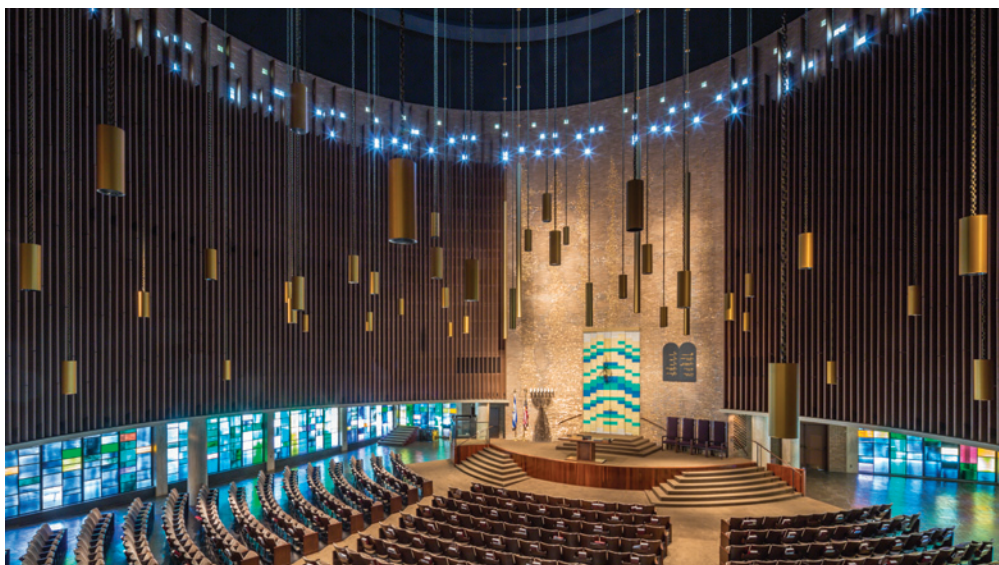
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Texas Society of Architects 25-Year Award

by Willis Winters, FAIA

Temple Emanu-El in Dallas, one of the most distinguished works of contemporary architecture in Texas built during the 1950s, has been recognized by a jury to receive the Texas Society of Architects 25-Year Award for 2012. This award recognizes a building of enduring significance that has withstood the test of time by retaining its central form, character, and overall architectural integrity. The accolade was presented during the Society's convention in Austin on October 19. Temple Emanu-El is only the seventh building recognized by the Society since 1997. Last year, I.M. Pei's Fountain Place, also in Dallas, was honored.

Members of the 25-Year Award jury were Craig Reynolds, FAIA, president of the Society; Tommy Cowan, FAIA, Lifetime Achievement medalist in 2011; President-Elect Lawrence Speck, FAIA; Brian Kuper, chair of the Design Awards Committee; Michael Malone, chair of the Publications Committee; and Larry Paul Fuller, guest editor of *Texas Architect*. The jury commented during the selection process that Temple Emanu-El was "an awe-inspiring modernist masterpiece that reflects an exquisite use of indigenous materials and contrasting illumination, and also represents one of the finest collaborations between art and architecture in the Southwest."

In the 1950s and early 1960s, the northern frontier of Dallas' rapid growth and post-war expansion was defined by Northwest Highway. Along this corridor were built several of the city's most

important modernist residences and structures, by such luminary architects as Frank Lloyd Wright, George Dahl, O'Neil Ford, Harrell & Hamilton, and Philip Johnson. The city's affluent Jewish population also shifted north during this period and with this move came the need for newer and larger ecclesiastical facilities to serve the growing congregations.

After flirting with an earlier site for a new synagogue located on Turtle Creek (the current site of the Dallas Theater Center), along with a design by the renowned German architect Eric Mendelsohn, the congregation of Temple Emanu-El abandoned the project and purchased an 18-acre parcel on the city's northern horizon. Howard Meyer and Max Sandfield were hired as the architects at the new site and William W. Wurster, the noted California soft-modernist, was retained as a design consultant.

In its basic organization and form, the temple is a dogmatic, contemporary building. Meyer and Sandfield meticulously organized the programmatic components (sanctuary, multi-purpose hall and auditorium, chapel, offices, and classrooms) around a series of exceptional courtyards and gardens designed by the acclaimed landscape architects Arthur and Marie Berger. The materials employed by the architects to reinforce the Temple's modern dialectic included exposed concrete and Mexican adobe brick throughout, augmented by copper, teakwood, and travertine inside. To assist with the realization of the cylindrical sanctuary, which featured lofty walls and a shallow-domed ceiling, Meyer sought the help of the artists Gyorgy Kepes

and Anni Albers, who collaborated to produce a mystical place of worship remarkable for its darkly soaring volume and glittering artwork. In 1984, David Dillon described the sanctuary as a space that inspired "reverence and consciousness

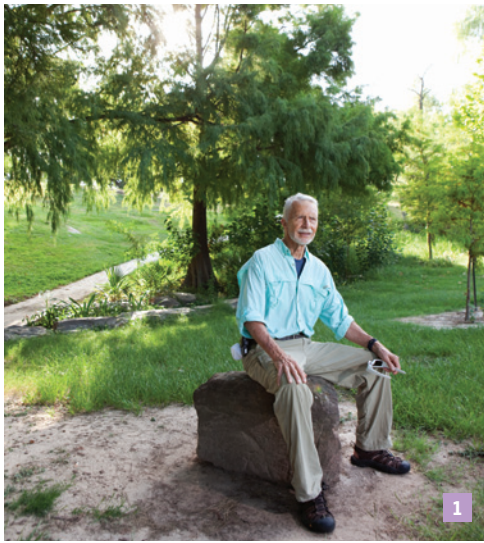
Following its completion in 1957, Temple Emanu-El was widely acclaimed as a brilliant alliance of architecture and art.

of sacred things." He hailed the unpretentious building as "rigorous and logical without a trace of fashion or self-indulgence."

Following its completion in 1957, Temple Emanu-El was widely acclaimed as a brilliant alliance of architecture and art. It was published extensively, including articles in *LIFE* magazine and *Architectural Forum*, and served as the national image of Dallas' maturity as a modern city. O'Neil Ford visited the temple and was moved to write a letter to the chairman of the building committee. The architect extolled the building as a "fine composition of clean, low lying wings that complement our prairie (sic) country and good, bold masses that rise in contrast and give the building quiet and definite identity." He closed the letter with these words: "I am moved to say that I feel humble in the presence of this work..." ■

Willis Winters, FAIA, of Dallas, is a *Texas Architect* contributing editor.

Recognition



Texas Architects 2012 Honor Awards

During its 73rd Annual Convention in Austin, Texas Society of Architects recognized the following as this year's Honor Awards recipients for significant contributions to the architectural profession and the quality of the built environment.

Among the awards were the Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA, presented to Charles Tapley, FAIA, and the Architecture Firm Award, presented to Kirksey Architecture. ■

Lifetime Achievement Award

1 Charles R. Tapley, FAIA

Charles R. Tapley, FAIA, was recognized with the Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA. Described as “nothing short of a living legend in the Houston architecture, urban design, and landscape communities,” Charles Tapley has made contributions to the profession and to the community that have been both broad and deep. Tapley holds degrees in Architecture from Rice Institute and is registered as both an architect and landscape architect. He established his firm's practice in 1960 and remains the senior principal of the company. Under his direction, the firm has gained recognition and completed many noteworthy projects including aiding in the location of acreage that would be developed into two major parks, Keith Wiess and Herman Brown parks. He is a member of national, state, and local architecture societies, as well as many civic boards and institutions. During the 1980s, his work was published almost every year in the profession's leading architecture publications. During this period he designed a broad cross section of building types including homes, churches, and commercial buildings. Along the way, he mentored many of Houston's most prominent practicing architects.

Architecture Firm of the Year Award

2 Kirksey Architecture

Kirksey Architecture was recognized with the Architecture Firm Award for its distinguished architecture and significant contributions to the profession. Led by founder and President John Kirksey, Managing Principal Wes Good, and 18 vice presidents, Kirksey Architecture is a 100-person multidiscipline Houston architecture firm comprising 10 teams of specialization. “Healthy buildings, healthy people, healthy planet,” has been Kirksey's mission from day one. With over 24 million square feet of LEED-certified projects and 58 LEED-certified buildings, Kirksey is a leader in Houston. “We strongly believe in respecting our planet and environment and we work hard to make sure our designs reflect that belief,” says Good. The firm routinely looks for ways to expand its impact into areas that are disadvantaged and hindered by weak community infrastructure or support. It also participates in various civic organizations, with a large Outreach Committee that volunteers its time and services to several local charities. The firm is the recipient of numerous state and national awards, including an AIA Excellence Award and a Texas Society of Architects 2012 Design Award for the Tellepsen Family Downtown YMCA in Houston.



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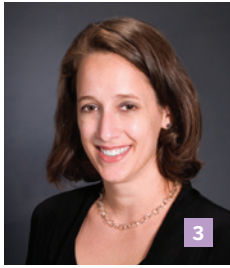
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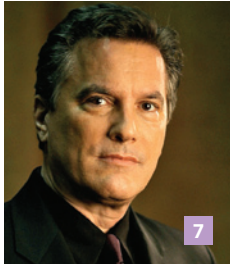
Liz Lambert Receives 2012 Cornerstone Award

The Texas Society of Architects recently named Austin hotelier Liz Lambert as the recipient of its 2012 Cornerstone Award. The award recognizes outstanding contributions that enhance the quality of life and communities by elevating architecture and the arts. Lambert was honored at an October 19 gala during the Texas Architects 73rd Annual Convention.

Born in West Texas, University of Texas Law graduate Liz Lambert purchased a seedy motel on Austin's South Congress Avenue in 1996 and transformed it, with the help of San Antonio's Lake|Flato Architects, into the sleek and modern Hotel San José several years later. The San José's vibe, infused with Lambert's vision, carried well beyond its hipster grounds, serving as a catalyst in the transformation and development of what is now the city's vibrant SoCo district. It became the first of four properties she would go on to acquire or create.

Ten years later, Lambert looked to Marfa, where she renovated the fifties-era Thunderbird hotel (Lake|Flato Architects) into an upscale San José-style boutique hotel before selling her shares in the project with an eye towards a more ambitious endeavor. Over the course of several years, she teamed up with artists and students to turn an 18-acre plot of land in Marfa into El Cosmico, a compound with vintage trailers, tents, teepees, and wood-fired hot tubs that opened in 2009.

Her next two projects—Hotel Saint Cecilia (Clayton & Little Architects), a luxurious 14-room respite located in a South Austin neighborhood on a property shaded by live oaks, and the historic Hotel Havana (Lake|Flato Architects) in San Antonio, a historic 27-room property on the San Antonio River Walk—continue her success. Each venture has contributed to the fabric of its surrounding community and, in many cases, has instigated its development. ■



Honor Awards (continued)

- 3 Elizabeth M. Price, AIA**, was recognized with the Award for Young Professional Achievement in Honor of William W. Caudill FAIA.
- 4 Albert "Irby" Hightower, FAIA**, was recognized with the Award for Community Service in Honor of James D. Pfluger FAIA.
- 5 Joseph Mashburn, FAIA**, was recognized with the Award for Outstanding Educational Contributions in Honor of Edward Romieniec FAIA.
- 6 Cesar Gallegos, Assoc. AIA**, was recognized with the Associate Member of the Year Award.

The Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers Hon. AIA

- 7 Jerome Weeks**, "Art & Seek" program producer-reporter for KERA.
- 8 Helen Thompson**, writer, editor, and producer covering residential architecture and design.

The Texas Architects Citation of Honor

- 9 City of McKinney** for the revitalization of McKinney's Downtown Square – historic preservation.
- 10 Susan Allen Kline**, historian and preservation consultant.

Artisan Award

- 11 James B. Cinquemani** received the Artisan Award for architectural metal design and fabrication.

Texas Society of Architects Honorary Membership

- 12 Adelaide B. Leavens**, executive director of Streams and Valleys organization.
- 13 Terri Thornton**, artist and curator of education for the Modern Art Museum of Fort Worth.

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Project The Brandt House
Architect Michael Malone Architects
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January/February 2013

Feature Articles: Houses

15 Wildwood Pool House, Dallas
Upchurch Architects, Inc.

64 Vanguard Way, Dallas
Max Levy Architects

The Brandt House, Dallas
Michael Malone Architects, Inc.

The Fisher Street House, Houston
Architecture Works, Inc.

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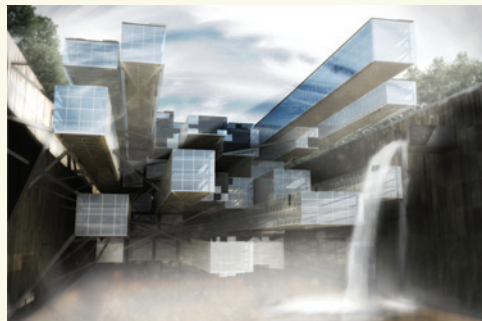
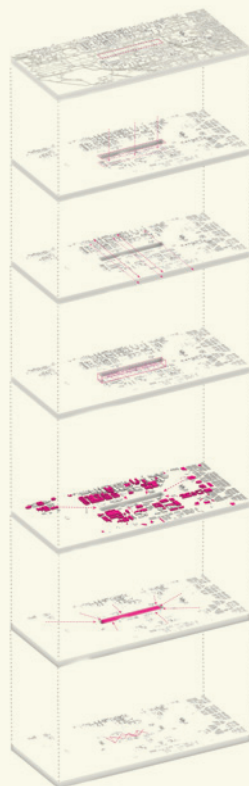


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2012 Studio Awards

This year's Texas Architects Studio Awards jury convened at the offices of AIA Atlanta August 14 and selected five projects as winners from a pool of 60 entries. All colleagues in Atlanta, the jurors were Tony Ames, FAIA, of Anthony Ames Architect; John R. Stephenson, AIA, of Richard Wittschiede Hand; and Christopher Welty, AIA, of Southern Polytechnic State University Department of Architecture. Presented here are all five winners from this year's program, which annually recognizes excellence in un-built, often strictly conceptual, architectural design.



FED_Scraper

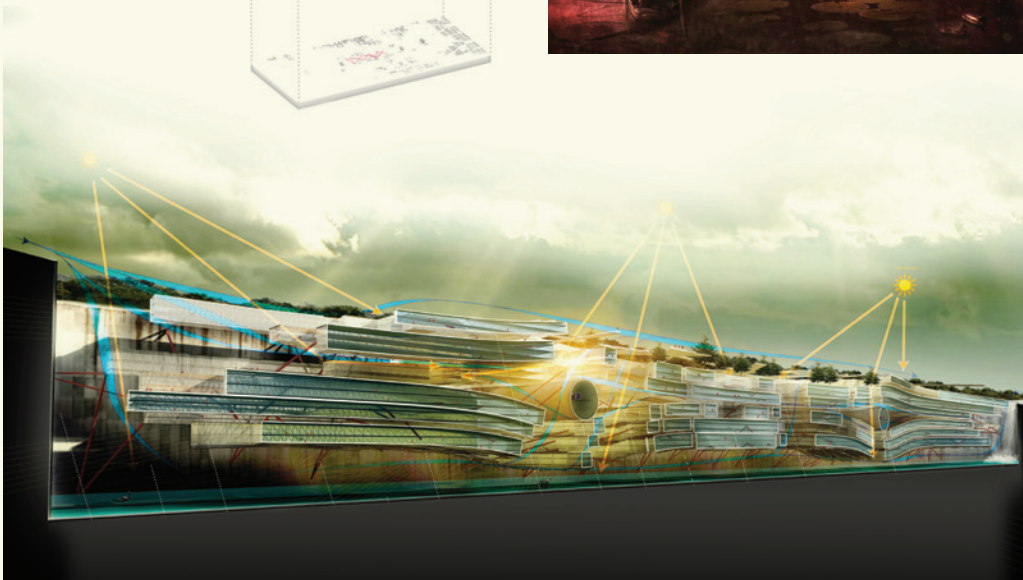
HKS, Inc., Dallas

This fantastical concept, created as an entry in the eVolo 2012 Skyscraper Competition, emerged from the following premise stated in the submission: "That government transforms the way we occupy and inhabit space is nowhere more geodetically relevant than in the United States capital of Washington DC, where limits have reached capacity in both physical space and organizational structure. Never before has the government owned more enclosed space within the U.S. than in the present where an increase in subsidiary agencies has led to an explosive acquisition of government land leading to exponential sprawl reaching outward into the neighboring states."

The design response, in opposition to "these grand edifices that break apart the fine meshwork needed for a city to thrive," seeks to "congregate Federal program within a sub-grade metropolis, burying the program beneath whilst activating the ground plane." As a result, "Walls become the physical limits of unrivaled growth. DC is given back in large swaths of land to the people, where previous federal land within is returned to the citizens to re-inhabit."

Jury Sound Bites:

it's the intriguing kind of project that keeps people thinking about things ... the type of imaginative exercise we should try to encourage or we're going to lose the ability to do it ... the idea of giving back to the people is compelling ... the spaces are very intriguing and seductive ... places to experience ... a sort of blade-runner type of realm ... we applaud it for its sheer creativity





Fire/Beach House

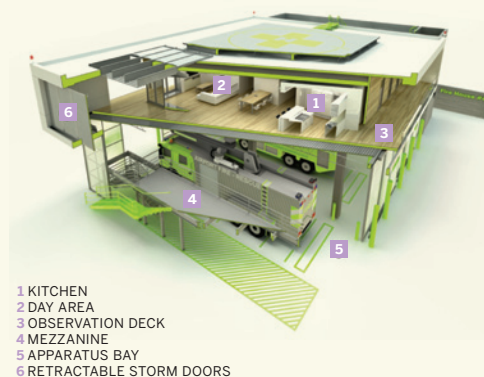
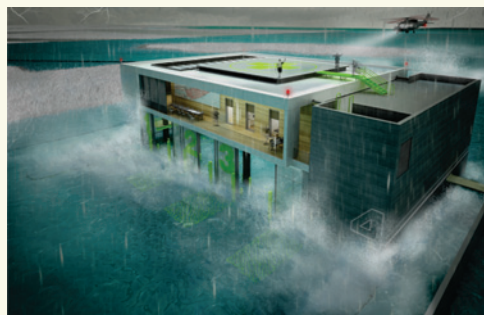
HDR Architecture, Inc., Dallas

Fire and Rescue Station #4 on Galveston Island is conceived as the primary fire and rescue support for island residences, Scholes International Airport, and Galveston Beach. The stated challenge was “finding an architectural solution that can survive a storm surge — such as Hurricane Ike in 2008 — to preserve life and material investments.”

In the same way that pile dwellings are raised above the earth to protect the structure from storm and flood damage, the design proposal for Fire/Beach House elevates the living quarters above the utility bays. The analogy is further explored in the iconic images of fire, aviation, and beach rescue towers, each of which represents a raised observation and living quarter above a more utilitarian and functional base. In the Fire/Beach House, the apparatus bays act as a bypass for the potential rising waters to allow the living unit to survive a 20-foot storm surge. Designed to be a self-contained command center in the event of disaster, the reinforced structure has an elevated emergency generator and separate communication system as well as a space for landing a transport helicopter.

Jury Sound Bites:

interesting as a reaction to Galveston Island's constant threat ... it's a very clean parti — equipment below and people above ... very well presented ... dramatic renderings were irresistibly compelling



Itinerant Oil Worker Housing (I.o.W.H.)

Alamo Architects, San Antonio — Mike McGlone, AIA; Helen Pierce, AIA

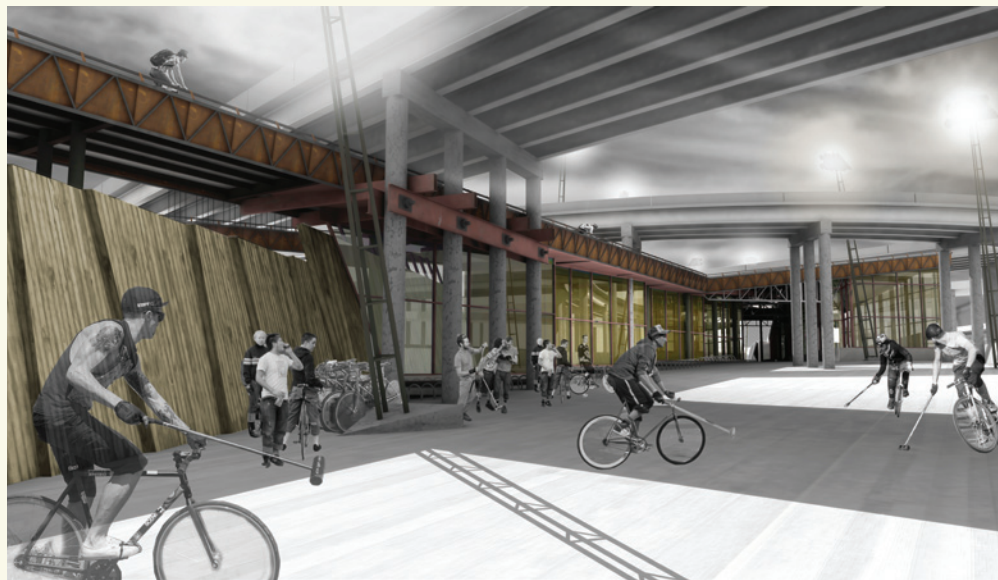
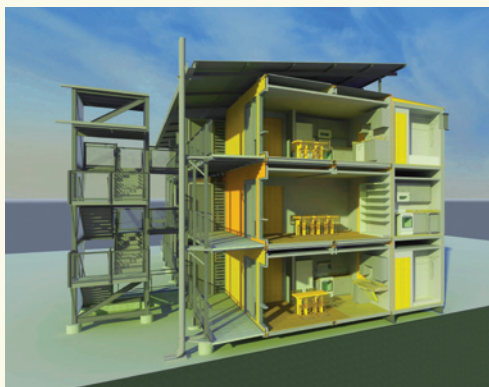
As a backdrop to this design exercise for Encinal Development in Encinal, Texas, the submission narrative observes that “while the ‘fracking’ for oil and gas in South Texas and elsewhere may be debated environmentally, economically, and politically the boom in available jobs it has created is unquestioned.” In South Texas, at the Eagleford Shale, the result has been that massive numbers of itinerant workers have flooded the area and the remote location greatly limits options for places to live. The workers must work long hours in harsh conditions, many living in cramped FEMA trailer camps, company barracks, and even their cars.

In response to this very real need, I.o.W.H. seeks to provide a quick, low-cost, sustainable, multifamily housing option for a better quality of living for oil-field workers in Encinal and other locations. Due to the remoteness of the area, options for on-site construction are limited and expensive. I.o.W.H. utilizes pre-fabricated components manufactured 120 miles north in San Antonio. ISO Intermodal Shipping containers are to be repurposed to create the exterior enclosure, exploiting their low cost, strength, ease of transport, ruggedness, and sustainable benefits. The containers and other unitized components, like stairs and balconies, are also to be trucked to the site and quickly assembled.



Jury Sound Bites:

this was done in such a way that it took it beyond stacked containers and basic housing to something more ... beyond just stacking them up and stuffing people inside of them ... it creates a very uplifting place to be in contrast to some of the options for workers in the oil field ... apparently the workers have a rough life and can use that



VeloCity: Mapping Houston on the Diagonal

Peter Muessig, Rice University School of Architecture, Houston

Ours was at least the second jury to recognize the merits of this bold idea for elevating the bicycle culture of Houston (see *Texas Architect*, May/June, 2012). The concept in designer and bicycle enthusiast Peter Muessig's own words: "Do not mistake the bicycle as a symbol of hardship or compromise. It is a liberation. An unacknowledged extension of our American ideals. The embodiment of individual will and imagination in a simple machine. The distinct mobility and perception experienced in motion differentiate the cyclist's city from the institutionalized urban experiences of the driver or pedestrian. For the cyclist a new map of the city emerges. Constructed not of grids, but the improvisation and judgment required to inhabit the diagonal landscape.

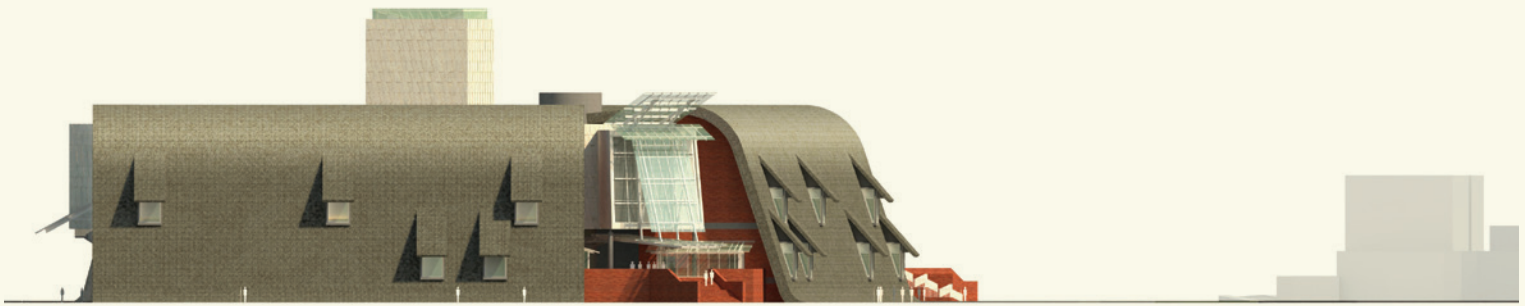
The diagonal cannot be fabricated or constructed. It emerges through the use and appropriation of space. A responsive architecture must both support the needs of the cyclist and challenge their unique spatiality. This project proposes a velo-duct, a landscape recasting the bicycle as the primary means of accessing and experiencing the city. Spatial interventions occupy the urban scraps discarded by a car-centric society. Drafting off the shadows cast by vehicular habitation, a social infrastructure emerges that elevates the presence of bicycle culture in Houston. The velo-duct is composed of a canopy structure providing cyclists with a traversable surface across the myriad of vehicu-

lar shadows. It threads along Buffalo Bayou into Downtown Houston, ultimately landing in the public plaza in front of City Hall. The structure of the velo-duct can act as a stand alone system or graft onto the structures of existing buildings and infrastructure. This reaffirms the desire to simultaneously create new spatial experiences and recast old ones from a new perspective astride a bicycle."

Jury Sound Bites:

the most compelling notion was how you engage this left-over space in the city ... more than just the notion of bikes ... how do you take discarded infrastructure as wasteland and weave it into the fabric of everyday life ... an avenue from the suburbs to downtown is very intriguing ... the idea of clamping onto existing structure seems like a good idea





Gdansk Museum of the Second World War

Vincent Snyder Architects, Austin

On September 1, 2009, government officials in Poland announced their decision to establish the Museum of the Second World War in Gdansk where the war started on September 1, 1939. The museum is intended to become a new landmark for the City of Gdansk, commensurate with the nature, status, and location of the site. This 230,000-sf project is located on an irregular, polygonal site partially bounded by a canal. It is also constrained vertically by a high water table and a city code that restricts the building height to 82 ft and an architectural accent to 130 ft (40m). Three entrances are required by the program to address a variety of approaches.

The solution is a reinterpretation of a European courtyard typology to provide respectful edge conditions to the city fabric. The entrances occur at the corners and open into different courtyard environments that vary between open-air and glazed. Conflicting fields of regulating lines are generated by each of the three different boundary conditions of the pedestrian, street, and canal edges. These geometries are then reconciled and anchored by a symbolically charged Cartesian figure strictly aligned with the cardinal directions.



Jury Sound Bites:

reference slides were interesting in showing how the design related to the existing buildings ... we were all impressed with the plan, which was very sophisticated in terms of how it employed rotation and engaged the edges of the site ... and that determined the form of the building ... it was a superimposed cross that allowed the connection between the independent wings

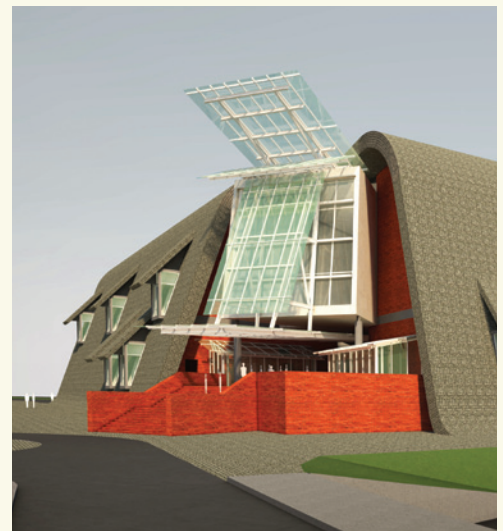
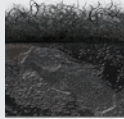





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Balcones House

by Al York, AIA

Project Balcones House, Austin

Client Elizabeth Alford & Michael Young

Architect Pollen Architecture & Design

Design team Elizabeth Alford, Assoc. AIA; Michael Young; Dason Whitsett, AIA; John Algood; Lucy Begg; Parker Williams

Contractor Pollen Architecture & Design

Consultants Structures (structural); EEA (mechanical); Studio Balcones (landscape)

Photographers Patrick Wong; Whit Preston; Casey Dunn; Lars Frazer; Bill Salens

On the edge of the escarpment that formed eons ago along the Mount Bonnell fault, at a point just north of the channel carved by the Colorado River, the effects of wind and rain have eroded the elevated Glen Rose Formation, leaving a dense-packed cohort of small hills with steep valleys. Over millennia rugged mountain juniper and live oak trees, whose roots cling to the shallow soil that collects between limestone outcroppings, have overgrown the undulating terrain. This is the leading edge of the unique landform known as the Texas Hill Country.

These hills are the most dramatic peaks in Austin and, following WWII, developers looked upon this unique landscape and envisioned a host of home sites strung out along a winding path named Balcones Drive. From the beginning, the dramatic sites attracted an adventurous breed of Austinite, many of whom commissioned contemporary designs for their time. Today, among a variety of revivalist-styled homes there are still many fine examples of late mid-century residential modernism.

Within this setting, the architect and artist team of Elizabeth Alford and Michael Young and their Austin firm Pollen Architecture and Design have created a home for the designers' young family that ties itself and the family tightly to the dramatic landscape.

After living on the site in the original house for several years, and making initial attempts to design a renovation/addition that would suit their needs and budget, the couple eventually decided to build anew. In doing so, they kept only the foundation of the original house, the limestone retaining wall that supported it on the hillside, and a stone fireplace that was in a master bedroom wing.

In keeping with the modernist architecture that initially took root in this landscape, the new home calls to mind the Connecticut houses of Marcel Breuer in the juxtaposition of rugged local stone with crisp rectangular geometries. By manipulating the relationship between interior and

On closer look, a line of pavers set into the gravel court provides the subtle clue that entry is through the shadowy breach in the rugged stone wall beneath the overhanging volume.

exterior, and employing a keen sense for materiality, the designing duo has created a residence that provides diverse opportunities to be fascinated by the charms of this unique location.

Upon approach, the house does not present any of the conventions that normally signal entrance. The simple wood-clad masses hang over the edge of the retained limestone wall or dramatically protrude beyond to shelter a carport. On closer look, a line of pavers set into the gravel court provides the subtle clue that entry is through the shadowy breach in the rugged stone wall beneath the overhanging volume. There is a sense of uncertainty ascending the stairs set within the wall. It is only at the first landing that the play of light and shadow across the textured concrete shingles flanking the entrance reveals the destination and transforms apprehension into delight.

On arrival, the interior presents a collection of geometric spaces tautly clad in a rare, straight-grained yellow pine from Young's native East Texas. The living room/library lies beyond a dining area that also functions as the entry foyer. This gathering place is fully glazed on the south wall and fashioned as a rectangular volume projecting beyond the stone plinth below. As it hovers above the gravel court, its open end captures the view into the canopy of live oaks whose year-round leaves shield the residents from the nearby neighbors and help create an atmosphere of detachment from the world that buzzes by on Balcones Drive below. That sense of detachment is reinforced by the glass slits that flank the volume at its intersection with the east-west mass forming the main body of the house. A single step down from the dining zone further heightens the sense of detachment and reinforces the idea of separation that characterizes this tree-house-like space.

The more private realms of the residence offer a distinctly different experience of the landscape. Sleeping rooms are arranged off of a large central space that functions as both den and studio. In contrast to the living room, which hovers above the earth and looks out into the treetops, this space opens to the north and the rising hillside. The window wall that runs the full length of the space reveals an intimate view of limestone outcroppings softened by a colorful cascade of native flora. The effect is a sense of connection to the earth, a feeling that is amplified by the choice to depress the room slightly below grade.

Sheltering this private wing of the residence is an asymmetrical, inverted-vee roof that channels rainwater to a collection cistern located in



Previous spread *Smart planning, a tight envelope, rainwater collection, on-site solar power generation, and a material palette with no off-gassing helped earn this hillside residence a 5-star rating from the rigorous Austin Energy Green Building Program.*

Above *Custom cast ribbed concrete shingles announce entry with a dramatic play of shade and shadow.*

Right *A narrow glazed slit accentuates the geometry of the tautly clad volumes.*





This page clockwise from top *The new composition of crisp geometries sits above the rough stone wall retained from an earlier structure. The elevated living room looks out into the surrounding tree canopy. The crisply detailed construction is juxtaposed against rugged masonry.*

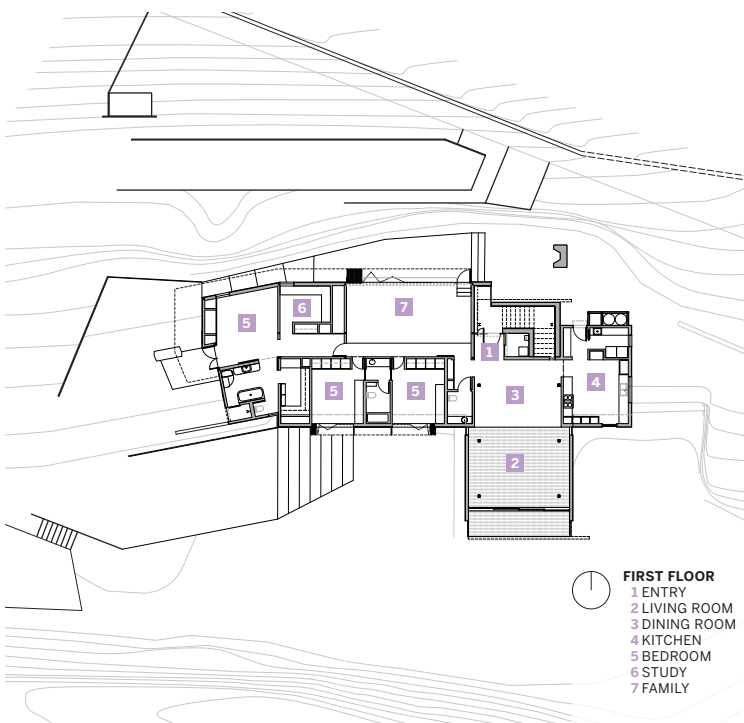




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This spread clockwise from upper left Stone outcroppings and draping vegetation along the uphill side of the house. The central space of the family wing opens fully to the rear terrace. The clerestory window balances the lighting and eliminates glare from the large north window. A straight-grained yellow pine from East Texas warms the interior palette. The most minimal of elements, a hearth and table, combine to create an irresistible place to gather.



the storage building to the west. On the interior, the inverted form imparts an impression of being “below,” which contributes to the overall sense of grounded-ness. The clerestory that allows this ceiling to hover slightly above the enclosing southern partition balances the natural light to cleverly eliminate what would otherwise have been a strong glare through the fully glazed north wall. It also creates the perception that space flows smoothly across the glazed boundary, successfully merging the interior and exterior environments.

Fittingly for a residence so integrated into its site, the most revealing room of this house isn’t even in the house. A limestone chimney retained from the original structure and augmented by a handsomely board-formed concrete fireplace defines the heart of the residence, an outdoor dining and gathering room equally accessible from the kitchen, the den, or from the entrance stair. The disembodied hearth stands as a focal point and gathers around it family, friends, and real conversation. Sheltered by the rising hillside, yet open to the sky, this space — in Alford’s words — “has generated the most unexpected change” in their lifestyle, drawing them together by drawing them into the landscape.

Al York, AIA, is a principal of McKinney York Architects in Austin.



ART FOR ALL TIME

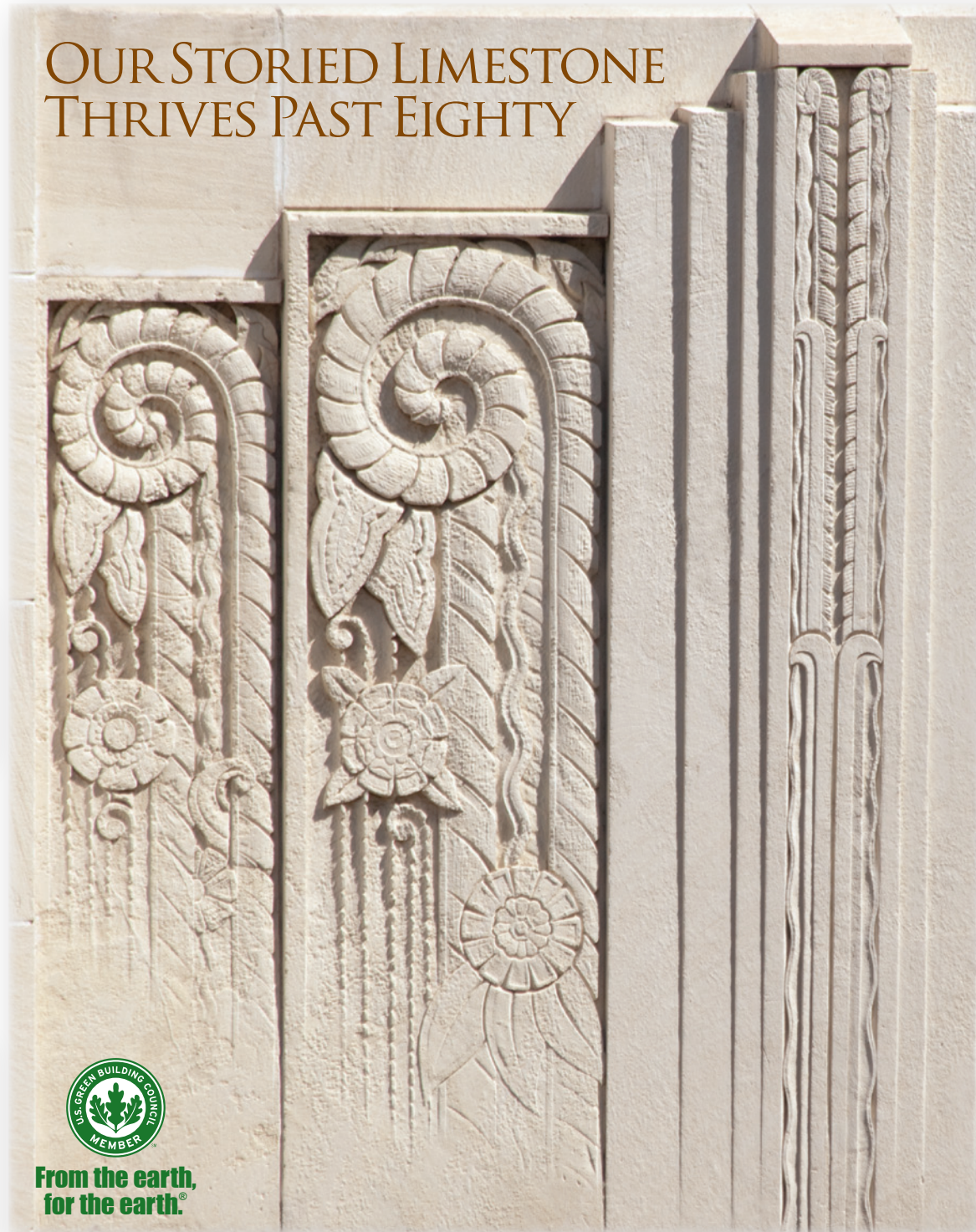
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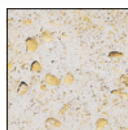
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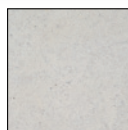
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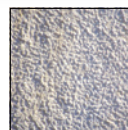
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This issue on the theme of “Redevelopment” exploits the multiple dimensions of the term, which routinely implies not only physical change, but overall change for the better. Along with new structure, redevelopment often occasions new uses, new energy, new life — a welcome revitalization. In some cases, there is even a kind of redevelopment — and an accompanying invigoration — that results more from a remix of uses than from physical change.

The following articles give us an appreciation for the architecture underlying each respective example of redevelopment, whether the setting is an arts district, a university, or a corporate campus. But perhaps even more satisfying is our perception of how these built environments have shaped better lives for the people who use them.

Redevelopment

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The Happening on the South Plains

Article by J. Brantley Hightower, AIA

Photography by Tonja Hagy, Urs Peter "Upe" Flueckiger, J. Brantley Hightower, AIA, Denny Mingus, and Tom Kessler Photography

While Lubbock is not typically mentioned alongside Marfa and Santa Fe when describing small communities that are defined by their cultural offerings, the city is nevertheless experiencing a remarkable transformation on account of its thriving art scene. The story of how art is changing Lubbock provides a compelling narrative of how architecture can transform a place and how a small group of individuals can advance an idea in a way that government action and private development cannot.

With a population of 230,000, Lubbock remains the center of cotton production in the state. As home to Texas Tech University it has also become an important center for higher education. But even as the campus to the west of downtown was developing into a thriving hub of activity, the city center remained deserted of both pedestrian activity and cultural activities. At least that was the case until Louise Hopkins Underwood decided it was time for a change.

Underwood became actively involved in the community soon after moving from Dallas to Lubbock in 1942. Driven by a passion for the arts, she worked tirelessly to bring cultural opportunities to her adopted home. These efforts culminated in 1997 when she and a dedicated group of fellow citizens established the nonprofit Lubbock Regional Arts Center with the dedicated purpose of building a community arts center that would serve the needs of local artists while making their work available to citizens of



Previous spread Attendees make their way through the Landmark Art Satellite Gallery of Texas Tech University's School of Art.

This page The LHUCA campus is centered around an abandoned fire station that was converted into an iconic arts center with multiple gallery spaces. The effort was spearheaded by Lubbock resident Louise Hopkins Underwood, below.

Facing Page Today's four-block campus of nine buildings with over 64,000 square feet of dedicated art space.





the South Plains. The group was able to convince the city of Lubbock to first rent and ultimately give to her nascent organization an abandoned fire department facility in the northeast corner of downtown to serve as their headquarters.

While the group now had a physical presence there remained some question as to whether it could grow to fulfill Underwood's ambitious vision. "Very few people could go down to that fire station and visualize what Louise was seeing," admitted Malcolm Holzman, FAIA, who headed the design team charged with converting the existing fire department facility into the organization's main campus building known affectionately as the Firehouse. The project was designed by Hardy Holzman Pfeiffer Associates (now Holzman Moss Bottino Architecture) in collaboration with the Lubbock-based Condray Design Group.

The resulting design rethought the existing building's apparatus bay as a 160-seat theater space and converted the remaining structure into a series of ancillary office, studio, and gallery spaces. A voluminous new main exhibition hall was added to the front of the structure, creating an iconic new identity for the newly renamed Louise Hopkins Underwood Center for the Arts (LHUCA—pronounced like the town in Tuscany) on the northern edge of downtown Lubbock.

And this is normally where the story would end. After construction was finished and the glossy photographs were taken, an article would be written that described the finished building as an exemplary architectural artifact. However, the story of what happened after this first project was completed is far more compelling.

Even though LHUCA now had a base of operations and Underwood had a clearly articulated vision of what LHUCA would ultimately become, both she and the organization lacked a clear plan on how to get there. Thus in 2004 Overland Partners of San Antonio was brought in to produce a master plan to describe how LHUCA would physically grow over time to fulfill its mission. The process engineered by Overland made a priority of bringing the Lubbock community together. "The fact that they made it such an inclusive process set the stage for the place being considered something that everyone owned," remembered Rick Archer, FAIA, who led the master planning efforts along with Robert Shemwell, FAIA. "They

LHUCA itself now exists as a sprawling four-block campus of nine buildings with over 64,000 square feet of space dedicated to the arts.

had a big idea that they were absolutely certain of — they wanted to create a place to celebrate the arts as a way of bringing Lubbock together. "In a series of group meetings and workshops, Overland worked with residents and stakeholders representing a broad cross-section of Lubbock to come to a consensus on how the existing buildings in and around LHUCA's campus could be used to fulfill the mission of the organization.

In the years that followed the opening of the Firehouse, LHUCA's presence continued to expand. With contributions of all sizes from several thousand individual supporters and the major financial backing of Margaret and J.T. Talkington, the CH Foundation, and Helen Jones Foundation, several new projects were undertaken. A former Borden's Dairy warehouse was converted into a dance and rehearsal space; a maintenance garage was transformed into a clay studio; and when other opportunities presented themselves, they were embraced as well. For example, an abandoned police service station across the street from LHUCA was used for several years as the home of Urban Tech, a special program within the Texas Tech College of Architecture that provided students with the opportunity to work beyond the Tech campus and engage more directly in the complexities of the contemporary urban condition. While Urban Tech has moved on to another location in downtown Lubbock, the Texas Tech School of Art now uses the space — newly renovated as Talkington Studios @ 5&J — as its Landmark Art Satellite Gallery, which also includes studios for print-making and welding.

As the LHUCA campus continued to grow, other members of the community began to notice. A Lubbock native who had recently moved back from New York was captivated by Underwood and her vision for LHUCA and its growing presence and relocated his gallery to be next to the arts complex. With additional outside funding he created the Charles Adams Studio Project (CASP), a nonprofit group that seeks to build an extended campus of studio space for working artists around LHUCA. CASP has worked with Texas Tech Architecture Professor Urs Peter "Upe" Flueckiger for the build-

ing that serves as Adams' own studio and home as well as four live/work studios across the street and the Talkington Studios project.

LHUCA itself now exists as a sprawling four-block campus of nine buildings with over 64,000 square feet of space dedicated to the arts. These facilities collectively serve over 30 non-profit organizations. What is more, the campus is no longer an isolated outpost of culture but is increasingly becoming a hub of activity that is injecting life into the city around it. It has fueled economic growth in a way that was unimaginable a decade ago. Local business owners who once avoided downtown are now relocating there to take advantage of the buzz and the crowds attracted by LHUCA.

When Kim McPherson decided to consolidate his winemaking apparatus to a central location, he chose to move to downtown Lubbock and renovate a former Coca-Cola bottling plant dating from the early 1930s. Creating a venue for wine tasting was a critical part of his business plan and has contributed to the growing activity in central Lubbock. "It's remarkable," McPherson said. "It used to be that you couldn't even find a dog out on the street here on Friday nights."

We like to believe that architecture has the power to transform how we live and it is always encouraging to see compelling examples of this in the real world.

This is no longer the case, especially on the first Friday of each month when LHUCA sponsors the First Friday Art Trail. On these nights the many galleries, restaurants, and businesses that now exist around LHUCA open their doors and put Lubbock's cultural arts on display for all to see.

And many do come to see. With attendance now ranging between two and four thousand, this monthly "happening" is a remarkable event to experience. It also represents a unique opportunity for artists. Christian Conrad is an artist whose work transcends media and easy description. At a recent First Friday Art Trail he had a gallery exhibition dedicated to his work at LHUCA that consisted of an array of video installations and hundreds of postcard-sized prints based on images from the videos that were free to the public. "This is the best opportunity I've had," Conrad said, pointing out that this kind of exposure would take years to get in a more traditional gallery environment. "Where else could you have 2,000 people see your work and then walk away with a work of art themselves?"

The degree to which the reality of LHUCA has come to resemble Underwood's initial vision is truly remarkable. The fact that a single civically minded individual has initiated this redevelopment might seem improbable, but it may have been the only way a project like this could have occurred. In a culturally conservative place like Lubbock, it would have been highly unlikely for the city to muster the political will to have executed something on the scale of LHUCA. But the city of Lubbock has noticed the benefits of the project and the development it has inspired. Since 2002, property values in the central business district have increased by almost 30% despite the increase of nonprofits located in the area. The city has also begun to make much-needed infrastructure and landscape improvements that will allow for more traditional redevelopment projects to occur in downtown Lubbock.

"LHUCA has contributed to the emerging vibrancy of our downtown," said Mayor Pro Tem Karen Gibson. "Funded entirely by our local arts



In addition to the facilities operated by LHUCA, other galleries such as the Charles Adams Gallery have moved nearby to create a vibrant arts district. This is intensified during First Friday Art Trail events when additional amenities — such as a mobile vintage clothing store contained within a school bus — are temporarily relocated in and around the campus.





The public and private functions of the Charles Adams Gallery and Residence — designed by Texas Tech Architecture Professor Upe Flueckiger — are separated by a generous outdoor courtyard with an elevated deck that offers views of the LHUCA campus and the city of Lubbock beyond.





The Charles Adams Studio Project (CASP) provides four live/work spaces to artists in residence, including Linda Cullum, seen here welding, petting her dog, Clover, and standing in her studio exhibition area. Each unit has an elevated shipping container for storage. At lower left is the plaza exhibitions area of artist Jeff Wheeler. Providing generous studio space that opens onto a public courtyard during First Friday Art Trail events allows for a unique interaction between the general public and individual artists.





This page, clockwise from top left *Downtown Lubbock is a backdrop to the plaza exhibitions area of the Charles Adams Studio Project. A recent addition to the complex, the Talkington Studios @ 5&J, attracts a First Friday swarm. Art Trail events last long into the night and bring together a variety of Lubbock residents who share a common and growing interest in the arts. In doing so they are helping to transform the city into a more engaging, beautiful, and livable environment.*

patrons, the look, the feel, and presence of the arts has progressed over these years.” Because of this, the city of Lubbock is progressing as well.

Before leading the design effort on the Firehouse, Douglas Moss, AIA, studied architecture at Texas Tech and so was well aware of the challenges facing Lubbock. “I knew downtown quite well and whether it was a weekday or weekend there was very little life. Other than the county and city offices there was very little true activity downtown. So to go to the Art Trail and see the magnitude of people, cars, and busses moving people back and forth — it is definitely on its way to a transformation. It’s really wonderful to see so many people — particularly young people — getting engaged, interested and involved in it.”

We like to believe that architecture has the power to transform how we live and it is always encouraging to see compelling examples of this in the real world. Rick Archer, who recently returned to Lubbock to give a presentation in LHUCA’s theater, pointed out that “One of the things the Center has done is that it’s created a place for dialogue for the community that didn’t exist before.”

Architecture can provide the frame in which transformational institutions operate, but these institutions do not form on their own. Behind each one there is a patron saint — an early pioneer whose vision allows everything to change. In the case of LHUCA, that pioneer was Louise Underwood.

For her part, Underwood is quick to share credit with the many others who helped make LHUCA into what it is today. “The vision I had was seeing the value of arts in our lives and of the importance of the artists themselves to the community,” she said. While many may have shared that vision, she acted as the glue that kept these individuals moving toward the same goal. “I have always tried to promote the idea that, united, all the arts organizations would rise together, which is really what has happened.”

Despite her modesty, she has many fans. “Louise is my hero,” declared Andrew Vernooy, Dean of Texas Tech’s College of Architecture. “Every day she reminds me that one person can make a difference.”

J. Brantley Hightower, AIA, practices and teaches in San Antonio.



Redeveloping Student Life

Article by Lawrence Speck, FAIA, David Sharratt, and Samuel Wilson

Photography by Brian Mihealsick, Thomas McConnell, and Chris Cooper



Is it possible for architecture to transform, not just the physical character of a place, but also the behavior and patterns of life of people who live there? Can we think of redevelopment, not just in terms of changing buildings and spaces, but also in terms of altering interactions, attitudes, and lifestyles? Architects would tend to answer “yes” to both questions. And, fortunately, there is evidence to back them up.

A recent interdisciplinary study conducted at The University of Texas at Austin explored the ways in which one new building — the Student Activities Center (SAC) — has affected student life at UT during the first year of its operation. Interviews were conducted with members of the client team for the project, those responsible for programs and activities in the building, and student leaders who had observed the SAC from conceptions through full-blown operation.

In addition, over 300 students, representing a broad cross-section of undergraduates by both year and major, provided page-long written

responses to two open-ended questions requesting feedback. They were asked to comment on the building in terms of its effect both on themselves personally and on the larger campus community. The interviews and short student essays were combined with extensive on-site observation over the course of several months to provide data on how this intervention in the physical environment has contributed to the social and behavioral redevelopment of this often-neglected eastern part of the UT campus.

Probably the most significant conclusion of the study deals with the way in which the design of the building embodies and facilitates a new mode of student life that is increasingly present, not only at UT, but also at universities across the country. Due both to new academic demands made of them and new digital tools available for their use, the current generation of

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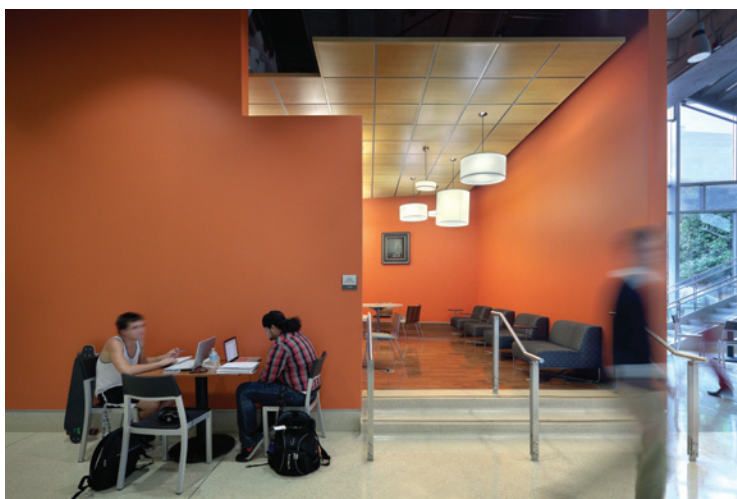
students simply negotiates college life in a different way than their predecessors, and the building both responds to and helps enable those changes.

In a traditional mode of academic life, students listen to lectures, read books, do homework assignments, and take tests — mostly individually. Various functions like going to classes, studying, socializing, and physical recreation can be clearly delineated into well-defined building types — academic buildings, libraries, student unions, recreational sports facilities, etc.

But today students' daily routines require less movement from one specialized sort of building to another, for instance going from a library to a classroom building, or between discussion sessions, dining halls, and more social spaces. Their laptops and smartphones give them access to many of the same resources wherever they are. Many of their activities can take place in large multipurpose spaces such as the SAC, where with dense wi-fi connectivity students have access to most of the library resources they need, as well as relatively quiet study spaces, classrooms, discussion areas, and dining. Students' planning process is also more fluid than it was a generation ago because they can stay in constant contact with each other via social media. The SAC responds to this pervasive change in student behavior by creating a diverse collection of social/study/recreational spaces that defy traditional building types, while accommodating new academic demands for more active learning with greater emphasis on discussion sessions, project-based learning, team efforts, and extensive use of online resources, including social media.

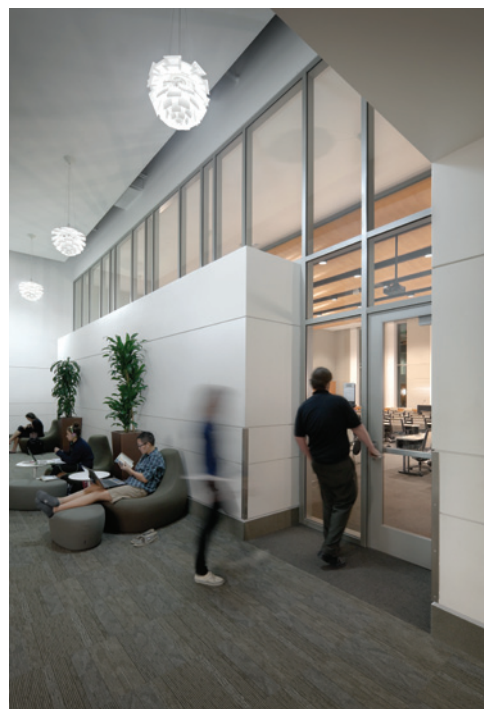
This unusually flexible mixed-use/multifunctional character of the Student Activities Center evoked comment by an impressive 92% of the students responding. Their observations were variations on a common theme:

- "The SAC seems to say 'these are your spaces to do with what you will.' The uses of the rooms are determined by the inhabitants."
- "The many available spaces are open for interpretation. For instance, I once took a yoga class in a room where I went to a lecture. The constantly changing use of rooms makes it exciting and engaging."
- "By not creating strictly defined spaces you are able to provide students with freedom they usually don't enjoy on other parts of campus."



Previous spread *Overland Partners of San Antonio was allowed to push the Student Activities Center (SAC) design envelope, resulting in a distinctly modern building with open, light-filled interiors that are bustling with students. This follow-up article revisits the SAC (see March/April, 2012) in the context of its documented impact on the students who use it.*

This spread *Casual settings and large expanses of glass create a sense of transparency and openness that fosters student interaction.*





- “What makes the SAC a successful building is its ability to adapt and transform the spaces for implied uses.... Even the hallways can be used to eat, study, and socialize.”

Crystal King, director of the facility, remarks, “It’s this smash up.... We push a lot of people out of their comfort zones.... Where the academic and social experience come together sometimes there are conflicts, but I think it works wonderfully well.”

Tom Dison, who chaired the building committee for the project, credits the effectiveness of the building to the fact that UT “spent an entire year on programming — focus groups, town hall meetings, small groups building models when architects met with the students, etc.” Seasoned university administrators “heard surprising demands from students,” and, in the end, the project “focused on what students wanted.”

Another observation about the impact of the SAC is that student interaction has been significantly intensified — in part by this blurring of traditional boundaries between the various elements of student life. Over 80% of the student essays noted ways in which the building increased social interaction on campus, both through its general atmosphere and through its confluence of functions. Typical comments included:

- “The SAC is almost always bustling with students studying, taking a break, or eating. It has become a total social center.”
- “It is a great building which contributes to the amount of social interaction on campus, both planned and spontaneous.”
- “It is a place for students to meet and see new people, not just their roommates they’ve known since high school.”

- “The SAC pushes students towards a more social environment but allows them to choose to what degree they want to interact.”
- “Whenever I am there I feel alive and active, which goes a long way towards fostering the friendly environment around UT.”
- “The open floor plan and wide spaces of the SAC make it a very friendly environment where it is easy to meet new people.”
- “The SAC offers a variety of atmospheres that are all able to encourage studying, and at the same time, evoke a sense of community.”
- “I now have close friends that would not be possible without the SAC.”

Crystal King emphasizes that there is a very educational kind of interaction in the building, bringing diverse groups together in a way that did not occur before the SAC became an alternative to the 1933 student union on the West Mall. “I see students that I never would have seen in the student union.... It attracts a different population because of how open it is.” That diverse population is then encouraged to interact in specific ways that King has observed in managing the building. Because doors to meeting rooms are glass and there is so much visibility of all of the action in the building, Asian-American students in one meeting are conscious of African-American students meeting next door. When they come out there is “intermingling that you might not have otherwise” according to King.

Natalie Butler, who participated as a student in early programming sessions and was student body president at UT during the first year of the SAC’s operation, agrees that the building helps bring together diverse campus communities. “I think the building has drawn students from those

disciplines that tend to be a little bit siloed off into their one particular part of campus,” she says. Similarly, King finds the building attracts “business-minded students” and those who are “very in touch with the arts” and “forces them to mingle. It is unmatched to anything else I have seen in my experience on campus.”

In addition to the flexible open spaces, students identify the quality of light as an important physical trait that influences behavior in the SAC. They find that its “light, color and space contribute to an open relaxed feel” and that “the high ceilings suggest that it is okay to laugh and converse.” They appreciate its “very friendly atmosphere free from staunchness or pretense.”

Students also comment that the SAC speaks to them and their generation specifically, and they feel a striking sense of empowerment and pride in the building.

- “What the SAC offers students is a freedom from the rigid, ordered environment of the classroom by offering one that is more communal and allows room to breathe.”
- “Students feel a sense of ownership in the SAC. They are allowed more freedom here.”
- “Its hip and modern design fits well with the students’ lifestyle.”
- “The SAC embodies the evolution of the modern-day student.”

The impact of the SAC extends well beyond its rooms, spaces, halls, terraces, and courts and has created a different perception about the whole east side of the campus where it is located. Whereas the West Mall on the campus has historically been the center of student life and interaction, more and more, the East Mall where the SAC is located has usurped some of that role.

Across the East Mall from the SAC, the School of Geosciences has just finished renovating the ground floor of their building, converting it from a solid stone face with private functions behind to a mostly glass façade with a lively student-oriented social/study space within. The centerpiece is a large community lounge for casual gathering featuring a dramatic six-foot diameter globe with computerized programming with both arts and science content. As at the SAC, indoor and outdoor spaces bleed together, creating an enclave of very visible activity that adds another level of activation to this side of campus.

Together, the two buildings create an ensemble that is transforming student life on this side of the campus. Students hang around instead of taking the shuttle bus home between classes. Study groups thrive because there is a well-designed place to meet and interact and informal groups engender friendships where isolation was common before.

Physical interventions like these at the SAC and Geosciences can make an extraordinary difference in the ability of universities to fulfill their missions. Engagement of students in campus life, in interaction with fellow students and in healthy patterns of study has a high correlation to student success and to career success beyond college. It is both exhilarating and sobering that, through the power of their discipline, architects can make this kind of difference in students’ lives.

Larry Speck, FAIA, and Samuel Wilson teach architecture and archaeology, respectively, at UT Austin. David Sharratt is enrolled in the UT Masters of Architecture program.



This page, from top *In form and materials, the SAC is modern, but also contextual. Planned fountains by PWP Landscape Architecture will further enliven the East Mall. Across from the SAC, the renovation of the ground floor of the Jackson School of Geosciences by McKinney York Architects of Austin has created indoor and outdoor spaces that bleed together in compelling ways.*





This page, from top *Students are drawn to a wide variety of spaces in the SAC, most of which offer views to outdoor settings. The Jackson School of Geosciences, with its recent first-floor renovation, complements the indoor/outdoor appeal of the SAC across the East Mall.*



Tennis Courts Basketball Drs Driden Smith Aunt Margaret mother Blyston

Crow Holdings at Old Parkland

by Michael Malone, AIA

Project Corporate Headquarters at Old Parkland, Dallas

Architect Good Fulton & Farrell

Design team R. Lawrence Good, FAIA; Jonathan Rollins, AIA; Lance Braht, AIA; Sansanee Praditkul; Alex Fluker; Emily Owens

Contractor Andres Construction Services

Consultants Pritchard Associates (owner's rep); GFF Interiors (interiors); Brockette Davis Drake (civil); Datum Consulting Engineers, (structural); Blum Consulting Engineers (MEP); SMR (Landscape); Essential Light Design Studios (lighting); Acuity (communications)

Photographer Crow Holdings; Good Fulton & Farrell



Forlorn and neglected, a romantic near-ruin, the former Parkland Hospital sat abandoned and unused for decades at the junction of the Dallas North Tollway and Oak Lawn Avenue. Passersby could glimpse the distinguished older structures (dating back to 1913) nestled under their sentinel oaks, and be curious about what the buildings' fate might be. Through multiple boom-and-bust cycles, various schemes and plans were considered, but none ever stuck. It was almost as if Parkland were waiting for the right buyer and rejecting lesser suitors along the way.

Harlan Crow turned out to be the right suitor and, happily, Old Parkland is in good and capable hands. Son of the Dallas icon, developer Trammell Crow, Harlan spent his earlier business life learning development from his father, who let him make his own way — a series of great successes and occasional disappointments. It was Harlan Crow who decided to take the Trammell Crow Company into commercial buildings with distinctive architectural designs, teaming with SOM's Richard Keating to design and

build the two distinguished downtown Dallas towers now known as Chase Tower (with its hole in the top) and Trammel Crow Center (with its distinctive pyramid). These are still defining structures on the Dallas skyline and their obvious design quality and rich materials have helped them weather style trends gracefully over the last 25 years. In 1987 the Crow family organized its family office as TC Interests, with Harlan Crow at its head. In 1995 it became Crow Family Holdings, and investments included not only real estate, but also a broader range of financial products.

When other developers investigated opportunities associated with the vacant portions of the Parkland site, they were challenged by how to utilize the historic hospital structure. Crow was approached with the opportunity to move Crow Holdings into new offices in the Parkland buildings, freeing up the rest of the site for other uses. From this set of circumstances, Old Parkland was born and Crow became intimately involved with the property.



Originally the plan was for Crow Holdings to take the historic structures and the rest of the site was to be developed as multifamily residential. As his own plans for the original buildings matured, Crow fell in love with the site and determined that he did not want to be surrounded by garden apartments. Accordingly, he acquired the rest of the site and has continued an ambitious plan of development beginning with restoration of the original structures followed by a collection of new buildings.

The largest component to date at just over 70,000 square feet is the restoration and adaptive reuse of the 1913 hospital into the headquarters for Crow Holdings. Completed in 2008 by Good Fulton & Farrell, the original building was restored to pristine condition on the exterior while the interior was completely remade. A significant addition was made to the rear of the historic hospital with full-height glass and a large terrace, an interesting contemporary counterpoint to an otherwise traditional composition. The new-old pairing was necessitated by the requirement to make the additions to the historic structure obvious, and Good Fulton & Farrell has done this with a carefully scaled open space that at once provides open office areas, circulation, below-grade parking, and a unifying element to the narrow wings.

But Crow Holdings has gone well beyond restoration; the old hospital was as orderly and functional inside as it was rich and gracious on the exterior. To create more vertical spaces and visually open up the floors, double-height spaces were created in several areas by removing portions of the floor plate, thereby creating a dramatic entry foyer and several luminous conference rooms. Wood floors, extensive wood paneling and trim, and bronze lighting and railings were all incorporated into the design, con-

Wood floors, extensive wood paneling and trim, and bronze lighting and railings were all incorporated into the design, considerably exceeding typical notions of well-appointed Class A office space.

siderably exceeding typical notions of well-appointed Class A office space. There is an elevated aesthetic sensibility to the project that is very personal; Harlan Crow has led the effort, and he describes it as having fun. It includes doing things very well, which requires a lot of expense and a great deal of effort and no small amount of calculated whimsy. One example is a rustic Adirondack fireplace formed from massive stone blocks brought to the site by Crow to create a social space as a counterpoint to Good Fulton & Farrell's pristine terrace.

Places like this fireplace exist throughout the site where landscaping is lush and encourages use. Trammell Crow was famously quoted as saying "trees are the answer," and they are given a place of honor and treated with reverence at Old Parkland. These oaks are mature, and their wellbeing is assured. Brick or concrete paving switches to gravel when located near a tree to keep the roots vital and receptive to water and air. The existing trees have been joined by extensive new plantings designed to complement the original structures and in keeping with Crow's sensibilities for how the site should feel. Paths wind through the site, accessing the multiple entry points to the various structures and providing access to the extensive sculpture collection woven through the campus. Crow has a fondness for



Previous spread *Historic image of Old Main, completed in 1913.*

This spread, clockwise from top left *Good Fulton & Farrell's steel and glass addition is a lacy counterpart to the original masonry mass; the Adirondack fireplace marks the juncture of old and new.*

The restored Old Parkland sits amid lush landscaping and carefully constructed walks and drives; preservation and enhancement of the site's trees has been a priority. The addition creates striking double-height spaces while providing vertical circulation. Placed between the arms of the historic building, the limestone and glass addition — in addition to the great room — provides a generous terrace and parking is tucked underneath to maintain the character of the park-like setting. Architect Herbert Greene's 1913 hospital pavilion has been taken back to its original warmth and splendor.



Project Nurses Quarters
Renovation

Architect Benson
Hlavaty Architects

Above left and right

This fully renovated structure, restored both for hospitality and additional office space, maintains its original beauty and period details, including functioning fireplaces and original moldings. The Pecan Room exemplifies the drama created when existing floors were removed to create double-height spaces.

Counterclockwise from

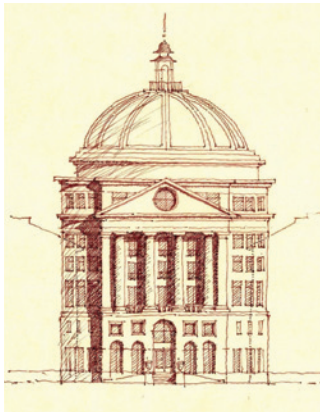
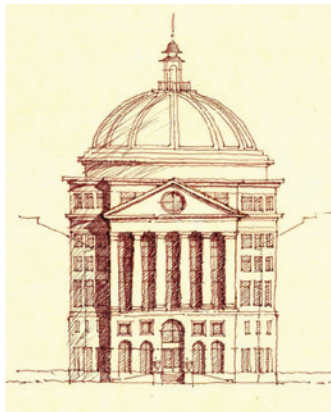
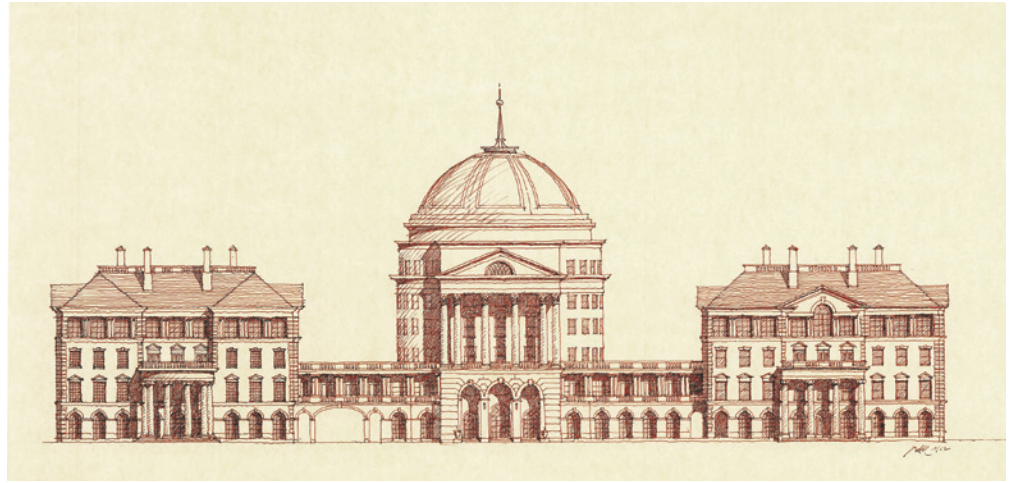
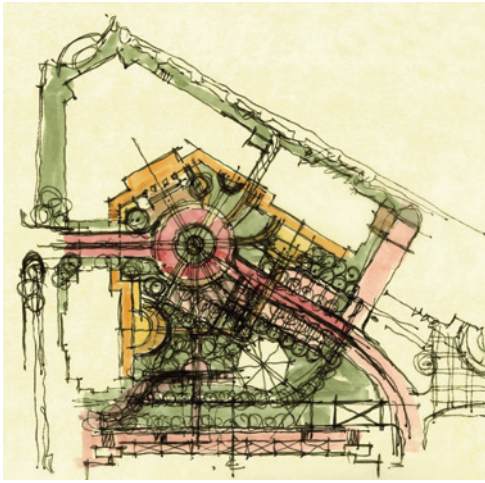
right *The Adirondack fireplace made of massive imported stones is one of many whimsical social settings provided by Crow throughout the campus. Meandering paths amid manicured lawns encourage perambulation, the act of walking to think, central to the ethos of Old Parkland (planter wall by Good Fulton & Farrell). "Getting Involved," by J. Seward Johnson, is one of many sculptures that dot Old Parkland's grounds.*



sculpture, and many of these were part of the delightful sculpture garden that formerly ringed the Trammell Crow Center in the Dallas Arts District. Now removed from their former setting, they sit beneath the trees in a kind of Arcadian paradise, appropriate to the mythical themes many of them depict.

The campus now includes new buildings and more are scheduled to begin construction soon. Crow is excited and energized by the new projects now in design and construction, which mark the fulfillment of the completed vision for the site. Proposed new structures are in a decidedly Georgian style, reminiscent of those there now, but with more overt Jeffersonian influences. The University of Virginia and the central mall of Southern Methodist University are evoked by Crow and discussed as models, but with a twist: at UVA and SMU the buildings front formal greens and have structured relationships with one another. At Parkland, the siting is largely informal (but intentional) and the response to the acute angle formed by the intersection of Oak Lawn and the Tollway is reinforced.

The centerpiece of the next phase is a large domed hall with two projecting wings. These newer buildings are being designed by a team of Beck Architecture of Dallas and Dalglish, Gilpin & Paxton of Charlottesville, Virginia. Combined with a new entry to the site and significant new paving and landscape, these buildings will create a sense of arrival and modulated movement through the campus. The buildings will be connected by interior and exterior walks and loggias that will front a new arrival court



Project Next-Phase Designs

Architects Beck Architecture; Dalglish, Gilpin & Paxton, Charlottesville, VA

The next phases of Old Parkland will include three buildings connected on their lower levels and flanking a central domed hall. Detailed studies for this building reflect Harlan Crow's fastidious nature and the importance of getting it the way he wants it. The new central space created will be the heart of the completed campus.

and focus views back to the older buildings. These new buildings will also have larger floor plates too, accommodating larger tenant enterprises than supported by the more “boutique” office nature of the current buildings. The palette of materials will continue to be similar to that of the older structures, but Crow has plans to introduce a broader range of brick colors to give the buildings individual identities.

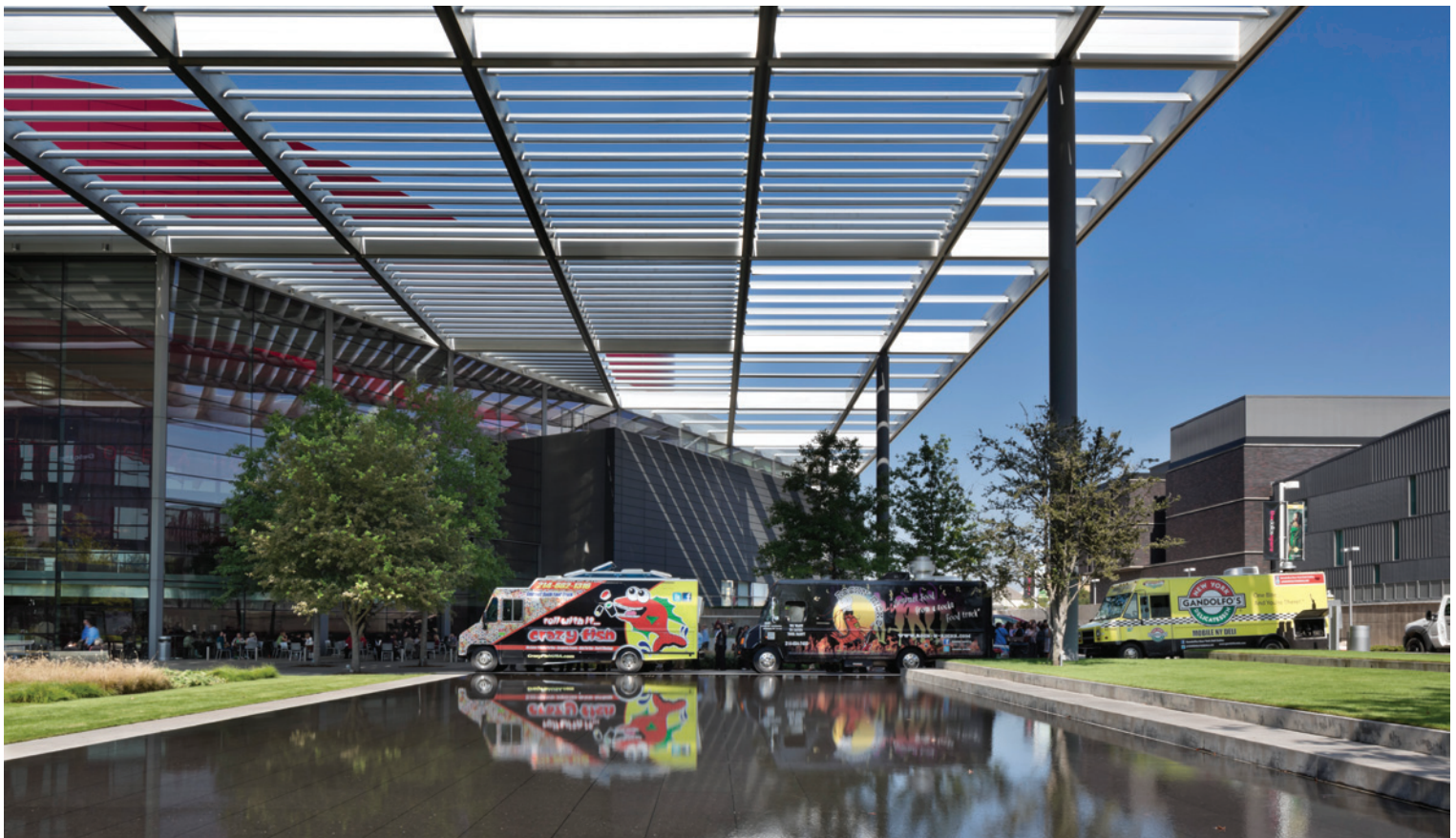
The placement of the newer structures with alignment along informal view corridors will be resolved with landscape and hardscape, not direct one-to-one relationships of the buildings. The result will be an opening up of the site and creation of a large central space around which paths and loggias will allow a continuous promenade. The overt message is an invitation to walk around and think about problems and come to solutions, an invita-

As his own plans for the original buildings matured, Crow fell in love with the site and has continued an ambitious plan of development.

tion to perambulate — the ethos of the cloister and the solution arrived upon by taking a journey. It's an attractive alternative to riding an elevator to an office suite. That sort of efficient transport doesn't provide this kind of contemplative time, a difference noticed when visiting Parkland. Visitors can't help but feel that the opportunity for reflection so integral to Old Parkland is lost in the modern world.

Crow is a self-described history nut, and the weight of history is palpable in the complex. Artifacts and reminders of great people and events in history decorate the walls and surfaces throughout the facility, including a significant amount of Parkland Hospital memorabilia. One wonders if on some level the project was created not only to house offices and staff, but also to provide homes for a vast array of memorabilia and art, the display of which is integral to the buildings themselves. Despite its personal character, Old Parkland is not residential in scale or ambiance. Neither does it feel like an academic campus; it's much more like a retreat or think tank. One could imagine Reagan and Gorbachev walking these paths, deliberating on worldly matters, at ease and influenced by the setting to remember what is good about mankind and the responsibilities they have to make life better. This is all very intentional. Crow knows what he has done and is conscious of the environment he is creating. It is reflective of the world as he sees it, a thoughtful and considerate place where relationships are courtly and deliberative, and places are set aside for casual and informal meetings where something special might happen. He has also worked hard to fill the office space with the kind of folks who are open to and willing to embrace such opportunities. So far he is succeeding.

Michael Malone, AIA, is the founding principal of Michael Malone Architects in Dallas.



Dallas Arts District – Time for a Remix?

Article by Joe Self, AIA

Photography by Charles Davis Smith, AIA and Justin Terveen

Trendy food trucks have arrived in the heart of the Dallas Arts District at lunchtime to populate an otherwise quiet section of downtown. The trucks with their eager vendors serve as a kind of non-architectural redevelopment force and a reminder of the original vision for the district — a vibrant mix of pedestrian-friendly uses. Why that didn't happen is rooted in a culture of commercial development not uncommon in 20th Century American cities, and in the dearth of architects active in community and governmental organizations.

“The Sasaki Plan is what we follow,” said Veletta Forsythe Lill, executive director of the Dallas Arts District (who announced her resignation effective November 1). That plan by Sasaki Associates, promising “a lively, attractive downtown pedestrian environment” was adopted by the City of Dallas in 1982. It established an axis along Flora Street following on the heels of the Carr-Lynch Plan from 1978 wherein the idea of an arts district was sanctioned. Dallas is committed to its district, but perhaps it is time to question the merits of an arts zone segregated from the remainder of a city. The late Dallas architecture critic David

Dillon once remarked, “There’s too much art in the arts district.”

A whole tribe of enthusiastic people has worked very hard and \$1 billion has been spent. Yet, for large parts of the day, the arts district is not a fun place to be. Or even a useful part of the city in the everyday sense. Can you drop your dry-cleaning off, and buy some post-it notes for the office, after grabbing a bite during your lunch hour? Not in the Dallas Arts District. The list of uses allowed by zoning code in the district reads like the description of essential city elements: hotel, motel, bus station, day-care center, post office, community center, medical clinic, optical shop, bars, restaurants, a wax museum, art gallery, library, etc. Even carnivals are allowed if they are temporary. But few of the allowable amenities occur in the arts district in any significant way, and this explains why it doesn't feel like a city when you walk through there during the day. It may be true that nighttime events bring people in from all parts of the city, but the district should be evaluated on a 24-hour cycle and against a broader set of needs.

It's true that One Arts Plaza, beautifully designed by Lionel Morrison for the Billingsley

Company, has mixed uses with restaurants at the ground floor. But it's at the far end of the district and features an imposing plaza several steps above street level. The 7-11 corporation is a tenant in the building and also has a retail presence there.

There are a handful of new projects that have the opportunity to put some mix back into the original mixed-use plan. Hall Financial Group hired HKS more than a decade ago to prepare a master plan and design for five acres in the heart of the district. More recently, HKS was commissioned to design a tower on one of the last significant parcels facing Flora Street for Hall Financial — between Leonard and Crockett. The building designs include office, retail, a hotel, and two separate condominium towers. The first building is 450,000 square feet of office on Ross Avenue. Construction is anticipated to begin mid next year on that project. 2121 Flora, located between the Nasher Sculpture Center and the Meyerson Symphony Hall, is programmed as a phased mixed-use project with ground-floor retail, mixed-income residential, and hotel uses. Mixed uses are essential for a vibrant city, but unintended consequences of close proximity must be anticipated — the solar reflection of the Museum Tower by Johnson Fain onto Renzo Piano's Nasher Sculpture Center is a case in point.

Another mixed-use project in the planning stages is a large development by Spire Realty south of Ross between Routh and Leonard. The first phase is an office tower with retail at the ground level though multiple buildings with mixed-uses including residential are planned to follow, providing easy access to DART (Dallas Area Rapid Transit) and parking. Spire Realty seems to have embraced the spirit of the Sasaki Plan like no other development team, with a mix of uses and a conscious desire to create pedestrian-friendly environments. Spire's Jon Ruff says, "We want families to be comfortable in our development," and to "... feel comfortable all day long, for a meal, a show and then maybe a coffee." Spire has generally planned their towers to be set back from the edge of six-story "podium" structures, thereby scaling the urban experience to the street.

Buildings in the district have been favorably reviewed in this magazine (see Sharpe, *TA* 3/4 – 2008, Winters *TA* 9/10 – 2009, and Malone *TA* 3/4 – 2010) including some attention to the experience at the street (Sloan, *TA* 3/4 – 2010).

The urban experience, formed by buildings and activated by mixed uses, is where the vision for the district has not been realized. The question seems to be, "Who worries about all of the stuff in between?" In the Dallas Arts District that job has been taken up only in the last few years by Ms. Lill. As a former city councilperson she

Can you drop your dry-cleaning off, buy some post-it notes for the office, and grab a bite during your lunch hour? Not in the Dallas Arts District.

has a long history with downtown Dallas and an understanding of the mechanics of governance that have served the district well. She has spearheaded efforts to make parking more accessible and to create events for all citizens of Dallas. The Dallas Arts District website is a thorough and informative resource (www.thedallasartsdistrict.org).

The City of Dallas works closely with developers, but with a light touch. "Dallas has a laissez-faire relationship with developers, especially downtown where architects are brought in to create signature buildings," explains Theresa O'Donnell, Director of Sustainable Development and Construction for the City of Dallas. O'Donnell confirmed that there are no incentives offered by the City of Dallas for residential development in the arts district, but mechanisms to encourage housing are being explored. The City of Dallas invited Artspace Projects, Inc., a nonprofit developer of affordable spaces for artists and creative workers, to conduct a feasibility study for artists' housing needs with a focus on the Dallas Arts District.

Across the country, the limitations of governing bodies in the public realm have given rise to



Food trucks do a brisk business under the Winspear Opera House canopy and at the Meyerson Symphony Hall (with Museum Tower beyond).

guerilla-type activism by those who care about the urban experience but who are not part of the traditional development team. Examples of these types of urban interventions are highlighted in the August 2012 issue of *Architect* magazine. The special issue is co-edited by the curators of “Spontaneous Interventions: Design Actions for the Common Good” in the U.S. Pavilion of the 2012 Venice Biennale. (One Dallas organization, Better Block, is featured at the Biennale and in *Architect*.) Pop-up events, urban squatting, and occupy-inspired happenings featured at the Biennale are a clue that the 20th Century planning models are not meeting the needs of our 21st Century population. Regardless of whether one approves of or likes the projects at the current Biennale, the interventions are the result of a deep dissatisfaction with our cities. Architects, planners, and developers would do well to study these movements.

Architects have a chance to help shape the city but they have to make the argument to developers and to city officials that a mixed-use building with retail on the ground floor, offices for a few floors, and affordable residential units above is a model that is flexible enough to accommodate the needs of the city and its citizens for this century and the next one. The issue is completely outside of style. “We don’t want a hamburger stand jammed into the front of the Myerson,” said Lill. And who would disagree? Well, plenty of people might disagree, judging from the interventions displayed in Venice.

Monumentality sans street life at the Wiley Theater from the corner of Flora and Jack Evans Streets.



At lunchtime, many parts of downtown Dallas are bustling with activity. But the quest for this kind of urban vitality does not end with benches, sign ordinances, lighting requirements, and street trees. A thoughtful set of guidelines is, of course, essential for these urban elements. But, a vibrant

At lunchtime, many parts of downtown Dallas are bustling with activity. But the quest for this kind of urban vitality does not end with benches, sign ordinances, lighting requirements, and street trees.

city also requires a mix of uses, especially at the sidewalk level, and if the need for that mix is not explicitly required, then maybe the conversation needs to be revived. This is not a question of art versus commerce where the answer to a lifeless city is an either-or proposition, but is instead the bounteous both-and proposition.

Are there good examples where art and commerce interlock? One comes to mind — the Yale Center for British Arts by Louis Kahn. This first-rate museum was planned within a fairly dense part of New Haven. The museum is combined, at the ground level, with shops. The building design accommodates the complex uses of a museum along with amenities at the street. Neither of the programmatic uses nor the architectural experience is compromised, and each use benefits the other. In this case, something like a hamburger stand is inserted into a cultural icon and it works very well. Good building form is not diluted by a good streetscape.

Very few architects get the chance to be part of the discussion for major buildings. What are the other 99% to do? They can seek involvement in planning commissions, zoning boards, design review boards, homeowners associations, and other community organizations that are at the table when discussions are had and decisions are made. Without architects involved in community organizations, the city suffers.

Joe Self, AIA, is the principal of FIRM817 in Fort Worth.



A Conversation in Dallas

by José Mismo

Roy is showing his new friend, Emily, around the city. They pause beneath a tree on Flora Street. It's August and the shade offers them a bit of relief from the sun.

EMILY Food trucks? What's with the food trucks?

ROY Good tacos.

E Somebody forget to put a restaurant here?

R Wanna taco?

E I want a taco ... on a real plate. And under cover.

R Those trucks over there at the Opera House are in the shade.

E I need to make some notes. Do you have a pen?

R I don't have a pen. What notes?

E Where can I buy a pen? Is there a shop around here?

R Not around here.

E Why did we come here?

R I wanted you to see the whole arts district.

E Nice around the art museums, but this part seems undone.

R They're still working on it. Lots of performance halls.

E No shops. No restaurant, no grocer, no office supply, no hardware store, no electronics, no shoe store, no clothing store, no housewares, no pharmacy, no art gallery, no bookstore, no music store, no jeweler, no cleaners, no ice-cream, no chocolate, no pizza, no bars.

R You need all that now?

E Not all right now, but all of it now and then. Commerce.

R But it's an arts district. It's not supposed to have those things. You're not supposed to hang out here.

E Why not? Why does art need its own district? Why can't it just happen here and there?

R Well it happened here.

E I guess it did. But who wants to be here? No one's here.

R They come at night mostly. After dark.

E Creepy.

R When it's cooler outside. When there's a show. Parking garages are over there. Easy access. And valet.

E Valet? No bus stops, no train station, no subway, no taxicabs? No rickshaw, even?

R No. No rickshaw.

E If Alice Walton can drop a museum in the middle of nowhere Arkansas then why can't a little pharmacy be dropped into here?

R That would make a lot of people mad?

E Why?

R Those things don't go together. Not good to mix. We need to keep things separate.

E Like putting expensive artwork in a shopping mall?

R Right! I mean, who would do that?

E I bet it could be made to work.

R Art in a mall or a CVS in the arts district?

E Both. A mix of art and commerce. They need each other. I'm not talking about putting a smelting plant here.

R Commerce?

E Business. The flow of goods and capital. Value. Commodities. Life.

R People come here to forget all that.

E Why forget? Forget it and you forget half of what moves us.

R Seems crude. Crass.

E Good art ... great art ... rubs up against the crass and the crude. Desire. Ego. Hubris.

R You're mixing things.

E A mix is good. Good cities are mixed, they don't segregate and separate like this.

R But the space here is full.

E See how the buildings are set way back from the street?

R Makes 'em special.

E Why not line the street with shops?

R We won't be able to see the buildings from way off.

E The buildings will be fine.

R What about parking?

E If you have enough parking for all these theaters then you have enough parking for a few shops.

R And the valet?

E Yes, the valet. Maybe shops on the ground floor and a couple of floors above of apartments or workspaces.

R Condos?

E Apartments.

R It all sounds really crowded.

E Of course it'll be crowded. Good cities are densely packed.

R Sounds messy.

E Good cities are a little messy.

R But if you add all that in, it wouldn't be just art in the arts district.

E Wouldn't that be nice?

José Mismo is an occasional pen name used by Joe Self, AIA.

Thank you

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Tommy Cowan, FAIA “Frozen Music”
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Westminster Board of DirectorsAwards Luncheon
White ConstructionAwards Luncheon
Ziegler Cooper Architects.....TAF Tour de Monuments
McCallum High School Fine Arts Academy Jazz Choir
Oldcastle Building Products..... Early-bird Refreshment Pause
Terracon Consultants Early-bird Refreshment Pause

influence

Texas
Society of
Architects

The Greater Texas Foundation

Project Greater Texas Foundation, Bryan

Client Greater Texas Foundation

Architect Furman + Keil Architects

Design team Philip Keil, AIA; Gary Furman, FAIA; Arthur Furman, AIA; Christine McManus

Contractor Braun and Butler Construction

Consultants Dunnam Tita Architecture & Interiors (interiors/programming); City Lights Design Alliance (master planning/development guidelines); Land Interactive (landscape); MJ Structures (structural); Schultz Engineering (civil); Bay & Associates (MEP); Biositu (LEED); Data Projections (AV); MSB Security Consulting (security)

Photographer Casey Dunn Photography



The Greater Texas Foundation (GTF) building is a collaboration among architecture firm Furman + Keil and an integrated project team that began before the design was initiated and continued throughout the design and construction process. The client requested a LEED facility and programmatic goals for the project were established during a two-day vision session and masterplanning charrette among the design team and the GTF Board and staff.

The existing site presented the challenge of creating a “sense of place” in an isolated area. With no immediate built context, the designers’ site strategy relied on a series of orchestrated landscape interventions to transition from the surrounding rural setting to the building. A large retention pond and a restored prairie of native grasses and trees provide a new context for the building. The architecture bridges the gap between the local rural traditions of shed roofs found throughout the Brazos River Valley and the local urban traditions of brick construction found in the historic downtown of Bryan.

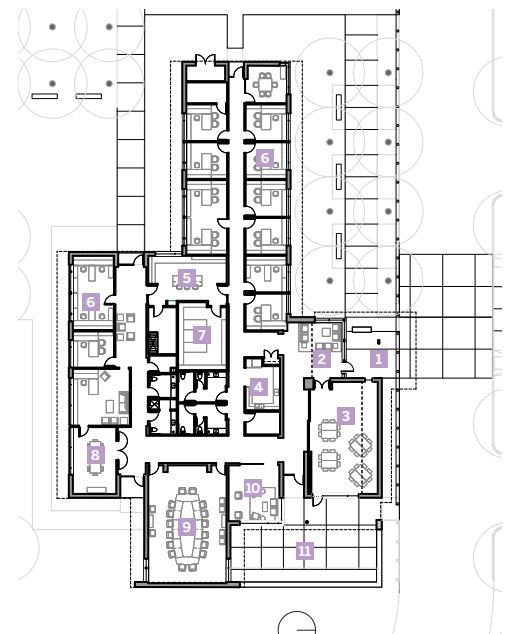
Each material used in the building was scrutinized for its content (source of raw material, recycled content, recyclability), energy to create it, effect on indoor air quality, and proximity to the site. Building materials manufactured within 500 miles of the site were prioritized in order to minimize the energy expended during transportation.

A large quantity of reclaimed antique long-leaf pine material is prominently featured throughout the new building, including all the wood floors, exposed roof decking, wood ceilings, the front door, and several custom furniture pieces. The building is oriented to maximize



daylight throughout while minimizing solar heat gain. All of the exterior glazing is a high-performance glass. Other sustainable strategies include rainwater collection, an onsite bioswale to help control stormwater runoff, a highly efficient HVAC system, and an airtight and super-insulated thermal envelope.

The GTF Headquarters received a LEED Gold rating from the USGBC, making it the first LEED building in Bryan. ■



Resources PETRIFIED

WOOD FOUNTAINS: Levack Sculpture and Constructions; **LIMESTONE:** AJ Brauer Stone; **MASONRY VENEER ASSEMBLIES:** Acme Brick Co.; **RECLAIMED WOOD FLOORING/CEILING TRIM:** Vintage Materials Supply Co.; **METAL ROOFING:** MBCI; **STOREFRONTS/ENTRANCES:** Oldcastle Building Envelope (Anchor Ventana Glass); **GLAZING:** Vitro America Glass (Anchor Ventana Glass); **SIGNAGE:** Ion Art; **MANUFACTURED CASEWORK:** Janov Millwork & Manufacturing; **CONFERENCE TABLE/LECTERN/END TABLES:** macek furniture company; **CUSTOM DECORATIVE LIGHTING:** Two Hills Studio

FIRST FLOOR

- 1 ENTRY
- 2 LOBBY
- 3 MULTIPURPOSE
- 4 KITCHEN
- 5 WORKROOM
- 6 OFFICES
- 7 FILE ROOM
- 8 CONFERENCE ROOM
- 9 BOARDROOM
- 10 LIBRARY
- 11 COURTYARD

Founders Hall Academic Building

Project University of North Texas at Dallas Founders Hall Academic Building, Dallas

Client University of North Texas

Architect Overland Partners | Architects

Design team Tim Blonkvist, FAIA; Jim Shelton, AIA; Rick Archer, FAIA; Bess Swantner; Brad Bailey; Scott Adams; Adam Bush, AIA; Karin Shelton

Contractor Beck Group

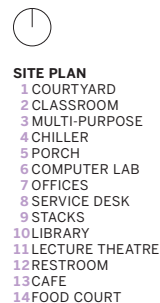
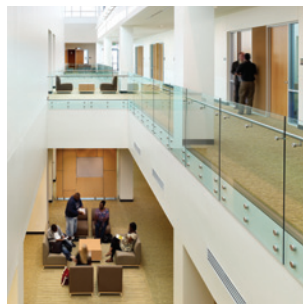
Consultants 4B Technology Group (IT/AV/Data); Accessibility Unlimited (ADA); Blum Consulting Engineers (MEP); EJES, Inc. (civil); Hughes Associates (fire/life safety); JQ (structural); Lam Partners (lighting); Project Cost Resources (cost); Linda Tycher & Associates (landscape); Wiss, Janey, Elstner Associates (envelope); Worrell Design Group (food service); Wrightson, Johnson, Haddon, & Williams (acoustics/noise/specialty lighting)

Photographer Jeffrey Totaro Photography

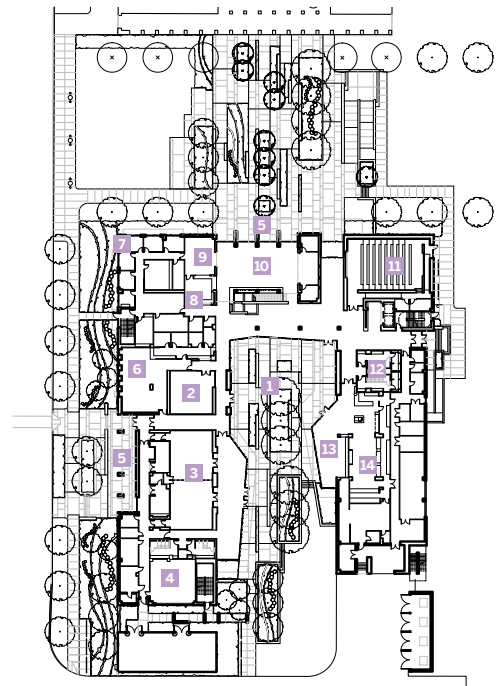


Founders Hall at the University of North Texas at Dallas campus is a multipurpose academic building that addresses current needs for the students, faculty, and staff, while allowing the campus to expand its curriculum and services. Designed by Overland Partners, the first floor of the 108,000-sf building contains public functions such as a library, open reading room, lecture theater, computer lab, large multipurpose spaces, and food service. Public spaces on the ground floor are configured to have a strong relationship with exterior seating and collaborative areas facing the courtyard. The upper floors of the building are made up of classrooms and faculty offices.

A primary goal for the building was to promote interaction between faculty and students. This was achieved by locating offices, classrooms, and open study areas adjacent to one another and opening up sectional views through the floors. Sustainability features include light wells that maximize quality daylight in collaborative spaces, classrooms, and offices and sunshade devices that protect south- and west-facing glazing from heat gain while allowing filtered light into offices and classrooms. The roof is an active, visible component, shading the building, generating energy via photovoltaic panels, and collecting rainwater for irrigation. Additionally, heat is reduced by using reflective coatings or garden roofs. The building is LEED Gold certified. ■



Resources **CONCRETE MATERIALS:** Redi Mix; **MASONRY UNITS:** Acme Brick Co. (ROC Construction); **METAL MATERIALS/RAILINGS/DECKING:** Azteca Steel; **WATERPROOFING:** Polyguard Products (LS Decker); **BUILDING INSULATION/GYPSUM/ACOUSTICAL AND WOOD CEILINGS:** Integrated Interiors; **ROOF/DECK INSULATION:** Johns Manville; **EXTERIOR INSULATION:** DOW (ROC Construction); **SIDING:** PAC-CLAD; **METAL DOORS:** Curries; **WOOD DOORS:** VT Industries; **ENTRANCES/METAL WINDOWS:** Kawneer; **GLASS:** Oldcastle Glass; **TILE:** DalTile; **TERRAZZO:** American Terrazzo; **PAINTS:** Sherwin Williams; **INTERIOR ADA SIGNAGE:** T.O.L. Sign & Graphics; **FOOD SERVICE EQUIPMENT:** Oswalt Equipment Co.; **WINDOW TREATMENTS:** JS Wilkes; **SOLAR ENERGY SYSTEMS:** Meridian Solar; **SOFTWARE:** DC CADD; **CONTRACT FURNISHINGS:** Wilson Office Interiors



Sustainable Cabin

Project Sustainable Cabin, Crowell

Client Pease River Foundation, Jon Black, Stacy Henry and Fred Koch

Architect Urs Peter "Upe" Flueckiger, Architecture Professor, and students of the College of Architecture, Texas Tech University

Design team Urs Peter "Upe" Flueckiger; Benjamin Shacklette, AIA; Michael Martin; William Cannings; Carol Flueckiger; Derrick Tate; Larry Harvey, AIA;

Contractor College of Architecture, Engineering and Visual and Performing Arts, Texas Tech University students and faculty

Consultants College of Engineering, Texas Tech University (mechanical)

Photographer Urs Peter "Upe" Flueckiger

Sustainable Cabin is a 400-sf prefabricated, design-build collaboration sited in Crowell, Texas, by students at Texas Tech University College of Architecture, led by Architecture Professor Upe Flueckiger, Dipl. Arch. SIA.

Completed in 2010, Sustainable Cabin serves as an experimental research station in sustainable design and living placed at a remote site on the American High Plains. The cabin operates independently of the conventional power grid and utilities, using photovoltaic solar-power, rainwater harvesting, waste composting, and passive solar design.

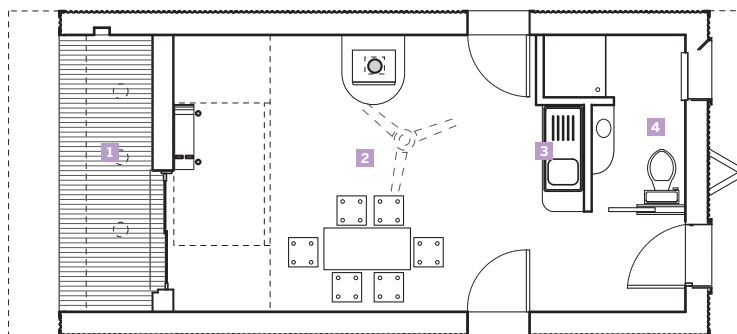
Historical precedents informing the design were Henry David Thoreau's cabin at Walden Pond near Concord, Massachusetts, and Le Corbusier's "Cabanon" in Roquebrune-Cap-Martin in Southern France. Each of these works was built under significant budgetary constraints, which are seldom considered in academic design studios.

Unlike other design-build projects, which are handed over to a private client upon completion, the client of the Sustainable Cabin is a not-for-profit foundation. By mutual agreement and support, the university and the foundation funded both the cabin and the site so that future students can visit and study the project. The cabin serves as a Collaborative Living Research Laboratory for students, designers, and researchers to experience, allowing for ongoing testing and affording the possibility for upgrading as technology develops. ■



Resources METAL MATERIALS/SIDING/ROOFING: MBCI Metal Buildings; LUMBER: Lowe's Home Improvement; WOOD DOORS/VINYL WINDOWS: Andersen (Dea Door and Window); WOOD FLOORING: Lumber Liquidators; SOLAR ENERGY SYSTEMS: Therma Breeze Solar Solutions; WELDING: Liberty Welding; WOOD STOVE: Morso USA; TOILET SYSTEMS: BioLet; ROOF VENT SYSTEMS: Encenex Corp.

FIRST FLOOR
1 PORCH
2 LIVING ROOM
3 KITCHEN
4 TOILET



UNT Apogee Stadium

Project University of North Texas Apogee Stadium, Denton

Client University of North Texas System

Architect HKS

Design team Bryan Trubey, AIA; Jerry Fawcett, AIA; Greg Whittemore, AIA; Jim Herckt, AIA; Sergio Chavez; Chad Scheckel, AIA; Chris Mundell, AIA; Glenn Clarke

Contractor Manhattan Construction Company

Consultants Access by Design (accessibility); Aguirre Roden (electrical); Caye Cook & Associates (landscape); DataCom Design Group (IT); Faithful + Gould (estimating); focusEGD (sign graphics); FP&C (code); Henneman Engineering (commissioning); HMA Consulting (security); JQ (civil); Kimley-Horn and Associates (traffic); Rogers Moore Engineers (structural); Walter P Moore (structural); Smith Seckman Reid (MPF); SDI (food service); Wrightson, Johnson, Haddon & Williams (AV)

Photographer HKS

The University of North Texas Apogee Stadium is the first newly constructed collegiate football stadium in the nation to achieve LEED Platinum Certification by the United States Green Building Council.

The 30,000-seat stadium was designed by HKS Sports and Entertainment Group, with participation by three additional HKS teams: DesignGreen, Commercial Interiors, and BrandSpace. Built by Manhattan Construction Company, the stadium features luxury suites, an amenity-filled club level, a retail store, a corporate deck, and an end-zone seating area. In addition to hosting UNT events, the stadium will serve the entire North Texas region as a venue for outdoor concerts, community events, high school games, and band competitions.

The high-performance building design will reduce energy costs by approximately 25 percent using energy-efficient heating, ventilation, air conditioning, and lighting equipment. Three wind turbines feed the electrical grid powering the stadium. The wind turbines will substantially offset the external energy demand. A web-based monitoring system will provide details on energy production, carbon reduction statistics, and empirical data that can be used for both educational and research purposes at UNT.

Other features that contribute to the stadium's LEED Platinum status include low-flow plumbing fixtures — such as sinks, toilets, uri-



nals, and showers — that will reduce water consumption by more than 52 percent; low-volatile organic compound-emitting materials such as adhesives, sealants, paints, coatings, and flooring to improve indoor air quality; ninety percent of regularly occupied indoor spaces with natural daylight and views to the outdoors; and 75 percent of construction waste materials recycled by the stadium's contractor rather than being dumped in a landfill. UNT has implemented green policies and procedures for stadium operations and maintenance. ■

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... with Bill Wilson, FAIA

by Laura N. Bennett, AIA

On the evening of Tuesday, July 31, 2012, a modest gathering of Bill Wilson supporters met at the Butter Churn Restaurant in Sinton to discover the results of a hard-fought Republican primary runoff election for the Texas Representative District 43 seat. After a long day at the office, I hopped in my car and sped to Sinton to join my colleague on this important night. I arrived toward the end of the gathering around 9:00 pm to find an anxious Bill pacing the lobby. He was on his cell phone conversing intently with a campaign consultant about the latest poll returns. One look at the expression on his face and I knew the outcome.

At that moment I could only imagine the emotions he was experiencing. As I sat amongst his family and close friends, I was reminded of the recent Texas Architects Summer Board Meeting in Portland, Oregon, when it was announced that Texas Architects Committee (TAC) gave to his campaign the largest TAC contribution made to date. Bill was not in attendance at this meeting because he was “pounding the pavement,” working diligently up to this runoff election night. Numerous architects also contributed to his campaign outside of TAC. There were significant additional sources, including his own personal funds. Yet, his opponent —

J. M. Lozano — out-spent him by \$300,000 to win by a margin of 54% to 46%. This outcome sheds new light on the importance of that annual TAC contribution.

However, campaign contributions weren’t the only support Bill garnered from this experience. Shortly after I arrived in Sinton, Bill addressed the crowd, thanking them for their support and hard work. Others stood up and related stories they had from the campaign trail. I perceived from this crowd and from other architects how much these people believe in Bill. I know this fact is not lost on him. Even in this loss, Bill walked away a victor with the close friendships and support he gained.

This was not an easy race. I asked Bill how he felt about it, and he responded that it was an interesting exercise. “When you get into politics, all these people put money on you and their faith in you and work so hard for you. People do things for you that you would never dream of asking,” he says. “They go above and beyond. And when you can just see votes trickle away ... in dealing with that you’re always asking yourself, ‘could I have done more?’ You beat yourself up.”

Accustomed to challenges, Bill Wilson, FAIA, is a high achiever — a principal with WKMC

Architects in Corpus Christi, past president of the Texas Society of Architects, and currently a Regional Director for the American Institute of Architects. But the challenges going into this race would prove to be insurmountable. The fact that the state redistricting battle delayed the entire election was just one layer of an already

When I compete in architecture work, almost always I am competing against people I like, that I admire, friends and people that I respect. Running for public office was not that easy.

After an arduous and educational campaign experience, Bill Wilson has settled back into a satisfying practice.



complex, tiered cake. On the day Bill filed to run, he and Texas Architects Senior Advocate David Lancaster met at the offices of the Republican Party of Texas early in the morning to prepare the paperwork and spent the day conversing with elected officials from his community. Shortly thereafter, his opponent dropped the bombshell that he was switching parties and running against Bill in the Republican Primary for District 43 — which consists of San Patricio, Bee, Jim Wells, and Kleberg counties. He jokes, “I had this naive belief at one time that I might have an uncontested primary ... which now seems just completely ridiculous. But, at the time, it seemed quite real. Suffice it to say that when we decided to take that hill, we did not understand the magnitude of the army that was being assembled on the other side.”

Compounding the situation, two campaign consultants that Bill intended to hire to help him run his campaign went to work for his opponent. He remarked that he learned some hard lessons about politics. “Lesson number one in politics is that consultants are for sale, and there is no loyalty.” He elaborates on the political animal. “Everything is calculated and I don’t want my life to be calculated. I don’t want my friendships to be calculated. I don’t want them to be strategic. We all have strategic relationships, but when that is all that you do, when every move is calculated ... I don’t want to be like that.”

I remarked that, through this process, you learn who your friends are and that it really tests your values. He agreed and related, “When I compete in architecture work, almost always I am competing against people I like, that I admire, friends and people that I respect. Running for public office was not that easy. It was

harder than I thought it would be ... and much harder on my family than I expected.”

Bill compares his experience to the profession. “I’m not a diplomat. I’m a problem solver, as are most architects. My observation is that the political process is not kind to deliberative thinking.”

He elaborates. “As an architect, I am used to examining problems, to thoroughly understanding the problems before crafting a solution. We all learn, ‘Don’t jump to conclusions.’ Don’t try to design the solution before you completely understand the problem. Developing that approach to solving problems is really important if you want to become a collaborative leader. But being an effective collaborative leader is in direct conflict with the political process. I was advised to not bring up a problem unless I had an answer. And that is the absolute antithesis of what I believe and how I work. That was hard to deal with because the process lends itself to canned answers. You begin to focus on articulating principles as opposed to articulating answers.”

Running for public office was a difficult experience, but one from which Bill walks away with a sense of humility, affirmation, and wisdom — with no regrets. It’s a gamble. When you decide to stand for what you believe in, you run a risk. But despite the risks and the sacrifice he and his family endured throughout this process, Bill still took a stand and came out on the other side with a knowledge that can only come from experience — knowledge to draw on in pursuit of the next challenge.

Laura Bennett, AIA, is an architect in Corpus Christi and an instructor in the Architecture/Drafting Technologies Department at Del Mar College.

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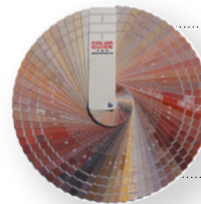


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Trends of the Trade



Some U.S. firms expect a shortage of qualified designers by 2014

Survey Predicts Architect Shortage by 2014

A September 25 article in *Architectural Record* states: The recession decimated the architecture profession, with firms closing or laying off large numbers of employees, architects left jobless for months or years, and many leaving the profession entirely. But a survey recently conducted by McGraw-Hill Construction (*Architectural Record's* parent company) came to the counterintuitive conclusion that some U.S. firms expect a shortage of qualified designers by 2014.

The survey of 1,007 U.S. designers found that nearly one-quarter of respondents anticipated a shortage of architects resulting from a combination of designers exiting the profession, baby boomers retiring, a lack of skills among architects looking for work, and less talent in the pipeline as job prospects discourage students from entering the field. Firms both large (more than 50 employees) and small (less than 10) anticipated some kind of shortage of designers, but nearly half of respondents from larger firms expect it to be severe.

A parallel survey of 448 American Institute of Architects members found that of the 15 percent of respondents who reported being laid off during the recession and its immediate aftermath, 15 percent of that group have moved on to other industries. At the same time, 60 percent of professionals surveyed anticipated a loss of knowledge resulting from older architects retiring. Of particular concern was a lack of workers with skills related to sustainable design — a rapidly growing segment of the industry.

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More than 30 teams entered the competition late last year.

Team Selected for Linear Park in Downtown Austin

As the culmination of an international competition to revitalize Austin's downtown Waller Creek, a team led by Michael Van Valkenburgh Associates (MVVA) and Thomas Phifer and Partners has been selected to design a 1.5-mile-long linear park. The announcement was made October 18.

More than 30 teams entered the competition late last year, with nine semifinalists chosen in January and two Texas design firms among four finalists announced in April.

The winning entry envisions the transformation of the blighted banks of Waller Creek into a chain of large outdoor gathering spaces. The urban park is expected to be the capstone for a massive public works project intended to spur dramatic redevelopment of 15 blocks in the central business district.

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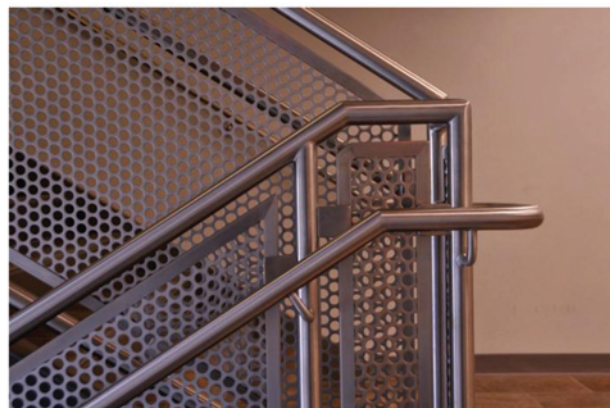
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The Monterey patio is a popular gathering spot for the local community.

The Monterey

A culinary attraction is spurring growth in San Antonio's Southtown

by Catherine Gavin

A former gas station turned gastro-pub, The Monterey is helping to create a culinary outpost in San Antonio's Southtown district. Designed by Potect Architects and Wiese Hefty Design Build, the scheme for this highly praised restaurant transformed the dilapidated storefront of a former Sunglo Service Station with a clean mid-century aesthetic, a large inviting patio, and an innovative menu.

As originally built, the structure was sited to the rear of the lot and surrounded by ample open space. The architects rehabilitated the existing building and extended a broad eave, creating a welcoming entry flanked by an expansive patio and an intimate dining room. Horizontal cedar planks clad the eave, nicely capping the glazed and stone façade below. The seamless transition from exterior to interior leads to a bar and dining area that wrap the kitchen and service stations. The finishes capture the motor-age aesthetic with a combination of rich fabrics, such as the red oilcloth ceiling, vintage light fixtures, and mid-century-inspired furniture.

Kristen Hefty says the designers sought to create a comfortable atmosphere that reflects the modern and experimental approach to food essential to The Monterey's menu. The team at Wiese Hefty built upon the design concept established by Potect Architects and collaborated with colorist Greg Mannino for the final red and teal touches.

Jim Potect, who has lived and worked in the neighborhood for years, notes that The Monterey

continued the revitalization of Southtown's commercial corridors and has attracted many people to the neighborhood. "The redevelopment has been a huge success," he says. "The area's storefronts that were once vacant, underused, and derelict, have been rehabilitated and are prized locations for creative businesses." Since

The finishes capture the motor-age aesthetic with a combination of rich fabrics, such as the red oilcloth ceiling, vintage light fixtures, and mid-century-inspired furniture.

the completion of The Monterey in 2010, other notable restaurants including Bliss and Feast have opened nearby.

Hefty emphasizes the role The Monterey has played in this growth. "Our client sought to establish something new and different that would attract people, and I think we achieved our client's goal," she says. "It's rewarding for me to go to the restaurant and experience the sense of community." ■

Catherine Gavin is the newly appointed editor of *Texas Architect*, effective with the January/February issue.





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